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SPECIAL ISSUE

NEW YORK

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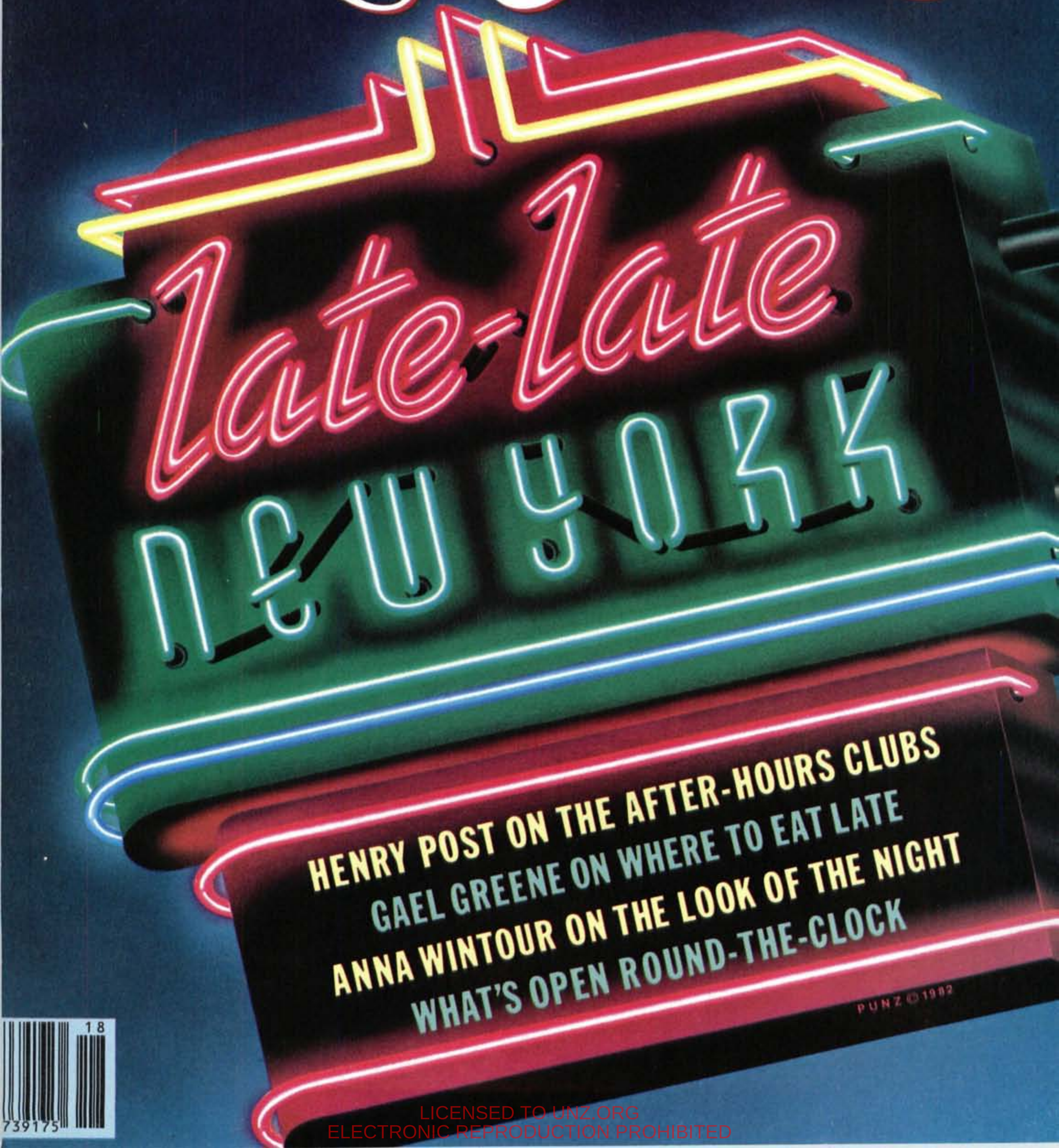
late-late
NEW YORK
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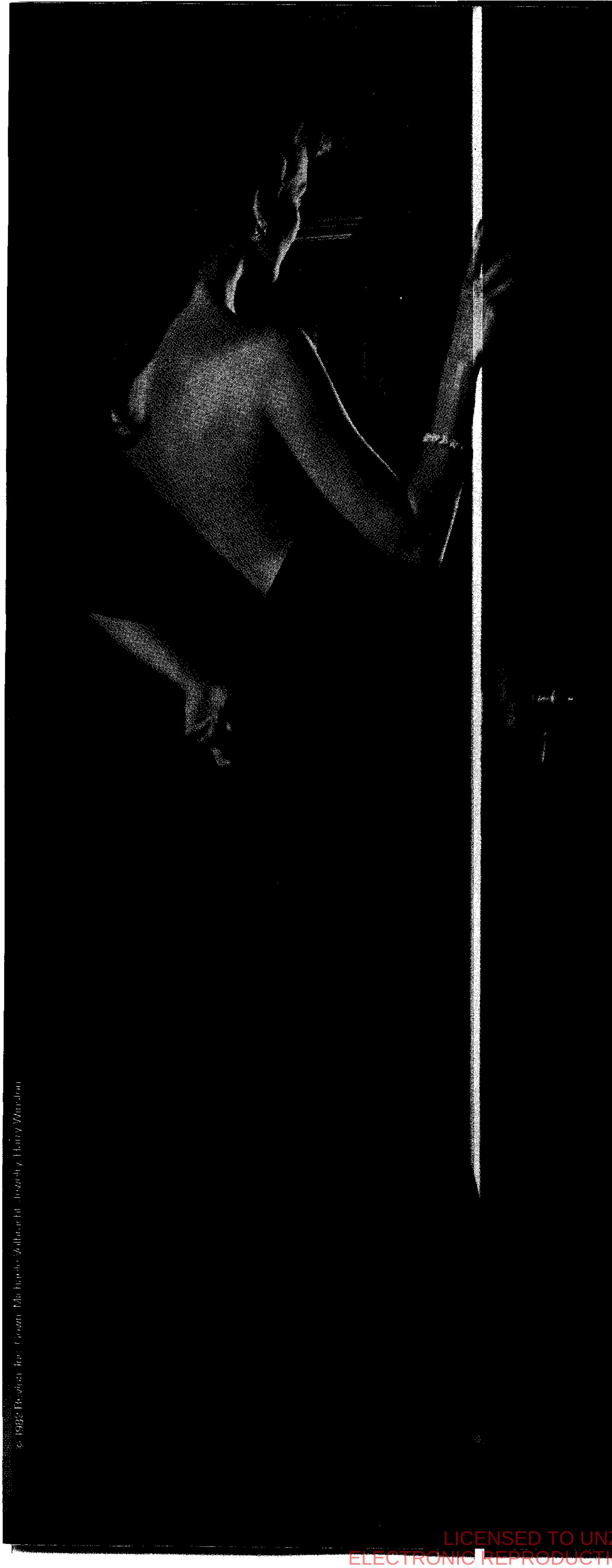
HENRY POST ON THE AFTER-HOURS CLUBS

GAEL GREENE ON WHERE TO EAT LATE

ANNA WINTOUR ON THE LOOK OF THE NIGHT

WHAT'S OPEN ROUND-THE-CLOCK



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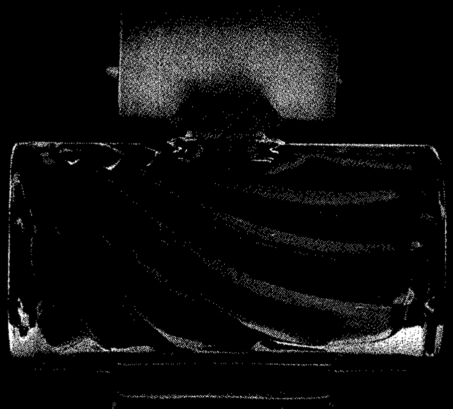

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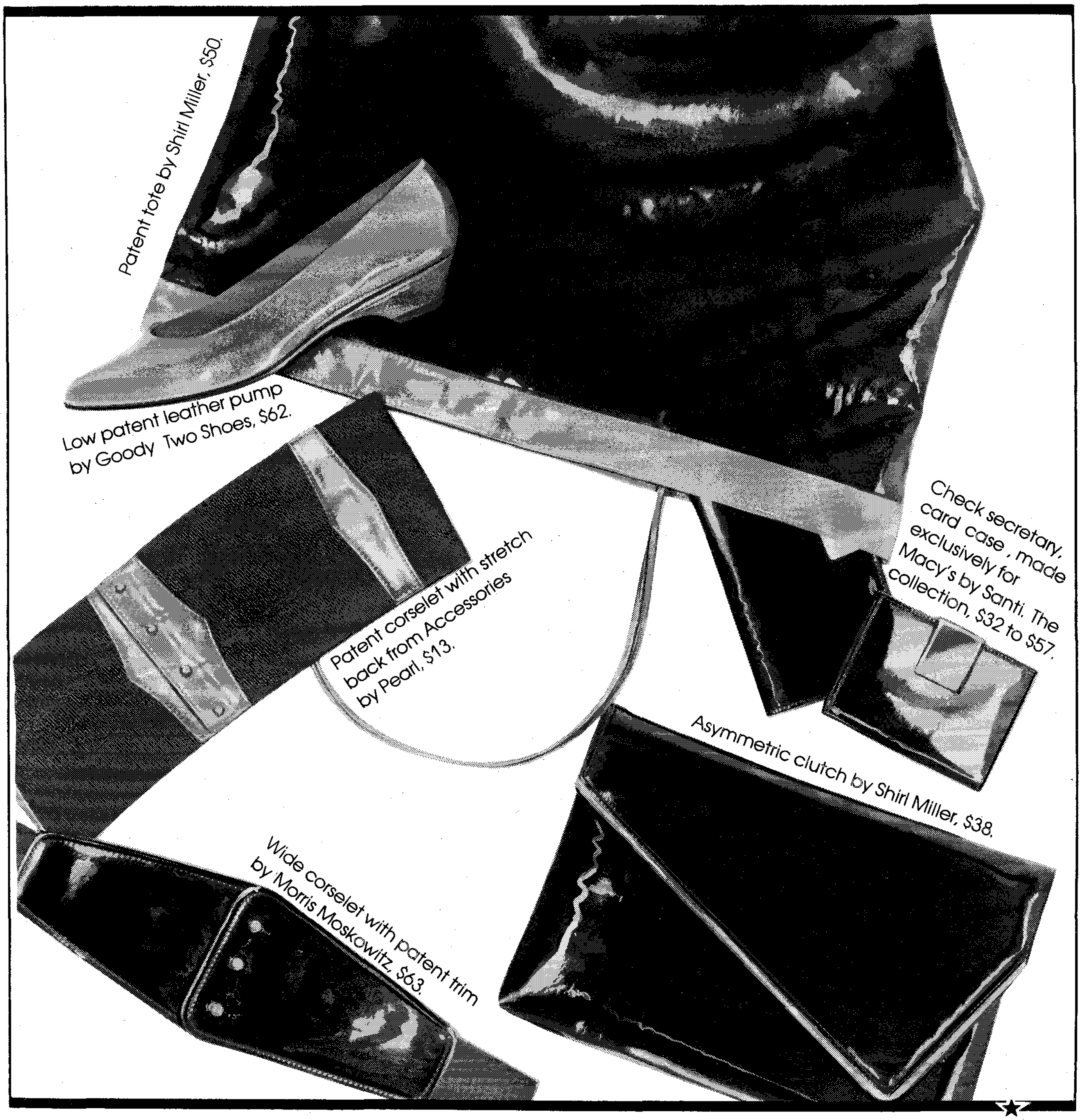
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Monday D (*3 Mondays, 1 Tuesday*)

Tues., Oct. 5	La Gioconda
October 18	Idomeneo*
November 29	Tannhäuser *7:30 pm*
December 27	Parade

Behrens, Cassilly, Cotrubas, Domingo, Harris, Holloway, Levine, MacNeil, Malfitano, Marton, Pavarotti, Rosenthal, Savova, Troyanos, von Stade, Weikl

Tuesday C (*4 Tuesdays*)

September 28	La Gioconda
November 30	Lucia di Lammermoor
January 4	Il Trovatore
January 25	Boris Godunov

Baglioni, Berini, Bonynge, Cappucilli, Cossotto, Domingo, Dunn, Elvira, Kraus, MacNeil, Marton, Mauro, Morris, Plishka, Sutherland, Talvela, Zylis-Gara

Wednesday C (*4 Wednesdays*)

October 20	Der Rosenkavalier *7:30 pm*
November 24	Lucia di Lammermoor
December 8	Tannhäuser *7:30 pm*
December 22	Il Trovatore

Blegen, Bonynge, Cappuccilli, Cossotto, Elvira, Kraus, Levine, Marton, Mauro, Pavarotti, Sooter, Sutherland, Te Kanawa, Troyanos, Weikl, Zylis-Gara

Wednesday E (*4 Wednesdays*)

October 6	Boris Godunov
October 27	Idomeneo*
January 5	Parade
January 26	Les Contes d'Hoffmann

Behrens, Conlon, Cotrubas, Dunn, Harris, Levine, Malfitano, Morris, Ochman, Pavarotti, Riegel, Rosenthal, Rudel, Talvela, Troyanos, von Stade

Thursday B (*4 Thursdays*)

September 30	La Forza del Destino
October 21	Un Ballo in Maschera
November 11	Idomeneo*
December 9	Lucia di Lammermoor

Bacquier, Behrens, Bonynge, Bruson, Burrowes, Carreras, Cotrubas, Giacomini, Giaiotti, Levine, Malamood, Milnes, Mitchell, Morris, Raffanti, Ricciarelli, Sutherland, von Stade

Friday B (*5 Fridays*)

September 24	Boris Godunov
October 8	La Forza del Destino
October 22	La Gioconda
November 5	Lucia di Lammermoor
December 24	Macbeth*

Bini, Bonynge, Conlon, Dunn, Kraus, Levine, Manuguerra, Marton, Milnes, Mitchell, Plishka, Scotto, Sutherland, Talvela

Saturday C (*5 Saturday Evenings*)

October 2	Der Rosenkavalier *7:30 pm*
October 16	La Forza del Destino
October 30	Idomeneo*
November 20	Lucia di Lammermoor
December 18	Parade

Bacquier, Behrens, Bergonzi, Bonynge, Cotrubas, Holloway, Kraus, Levine, Malfitano, Milnes, Mitchell, Morris, Pavarotti, Rosenthal, Sutherland, Te Kanawa, Troyanos, von Stade

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Grand Tier: D-G	140.00	200.00
Dress Circle	110.00	162.50
Family Circle	44.00	Fully subscribed

Note: Balcony seats fully subscribed.

*New production.

Parade consists of *Parade*, *Les Mamelles de Tirésias* and *L'Enfant et les Sortilèges.*

Evenings at 8, unless noted. Availabilities as of April 23, 1982. Casting and program subject to change. No refunds or exchanges. Artist listing incomplete.

At The Met.

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By Henry Post

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Can't sleep? Locked out or lonely? Having an emergency in the middle of the night? Here's a wide-ranging guide to goods and services you'll find available in the city, whatever the hour.

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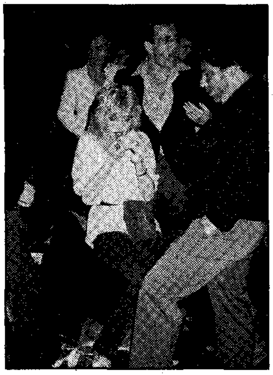

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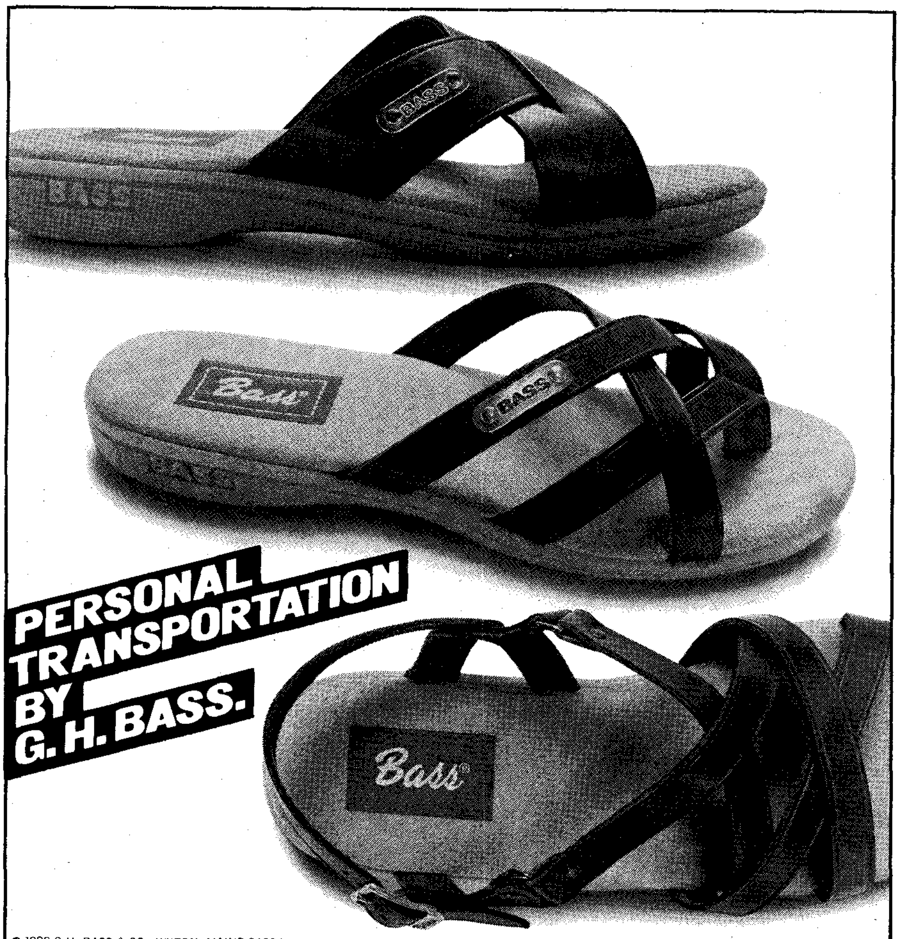

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LETTERS

Homework

AFTER RECEIVING YOUR APRIL 12 ISSUE, I was compelled to write. Your cover story, "Home Is Where the Office Is," by Theodore Pettus, and "Power Breakfasts," by Gael Greene, are super. They show people making good here to people who want to make good here, and work hard at it, in an encouraging and motivating fashion. I wouldn't want you to downplay crime, politics, the economy, etc.; just keep those stories on architecture and interior design, food and entertaining, art and dance, cinema and theater, television and advertising, style and fashion *coming*. You have done the tradition of "*New York* Magazine's being New York's magazine" proud.

Theodore Robert Dixon
Brooklyn

"HOME IS WHERE THE OFFICE IS" DOES not mention that such businesses are only allowed in residentially zoned neighborhoods if they fit the criteria spelled out by the New York City Zoning Resolution regarding "home occupations." By definition, a home occupation must be incidental or secondary to the residential use; no more than one person may be employed by the occupant in conjunction with the business; the home occupation may not take up more than 25 percent of the total floor area of the dwelling unit and in no event more than 500 square feet. Home occupations include fine-arts studios, professional offices, schools of four or fewer students, or, in the case of musical instruction, not more than one pupil. They do *not* include advertising, insurance, real-estate, or public-relations agencies; interior decorators' or stockbrokers' offices; veterinary clinics, stables, or kennels; pharmacies or opticians; barbershops or beauty/depilatory/electrolysis parlors, etc. Our neighborhood is under constant pressure from illegal commercial occupancies due to its proximity to the central business district and the fact that brownstone rentals are far cheaper than the currently inflated commercial market. Your story, without this caveat, gives prospective entrepreneurs a false impression of their rights.

Kathy St. John Feder
President, East 62nd Street Association
Manhattan

THE ARTICLE REVEALS HOW FAR APART the real world and the world of *New*

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

York Magazine are. I have known a number of entrepreneurs who operated businesses from their home, and without exception the sole reason was their inability to afford commercial space. Far from the picture painted in your pages, the daily reality of most of those people was the constant threat of eviction, for most leases for residential space deny the tenant the right to conduct a commercial activity in that same space.

Walter J. Phillips
Manhattan

IT'S ABSOLUTELY TRUE—THOSE OF US who live and work in the same place do put in longer hours than our nine-to-five commuter colleagues. Funny thing, though: After eight-plus years of self-employment, friends still ask me when I'm going to find a job!

Marion Steinberg
Hartford, Conn.

Taking the Heat of Hell's Kitchen

AFTER READING "THE GHOSTS OF HELL'S Kitchen" [by Michael Daly and John Hamill, April 12], we must take exception to our inclusion among "young professionals armed with checkbooks" who are supposedly "forcing out people who had fought off junkies brandishing knives and guns" in the cause of "gentrification." If armed with nothing more than our checkbooks, we are clearly unequal to the task at hand, i.e., renovating a brownstone. We purchased our building with another couple, Frank and Nancy Kelly, to defray the prohibitive cost of ownership and renovation in Manhattan. We thought we had made it clear to Messrs. Daly and Hamill that our presence represented a return of the middle class, armed with paint, plaster, and perspiration, to do battle with a dilapidated building. Indeed, we are not supplanting heroes who "fought off junkies brandishing knives and guns." The junkies and dealers are still with us, and for many years Hell's Kitchen's residents have been content to stand by and observe the deterioration and degradation of their neighborhood. We are parties to the reclamation, not "gentrification," of a neighborhood; gentrification implies the arrival of the moneyed class into an already renovated neighborhood, which has not yet happened here. We merely seek an affordable and pleasant place to live, and if the positive social and economic dynamics presently in operation in Hell's Kitchen continue, we shall have it.

William R. and Jane Newell Klapp
Manhattan

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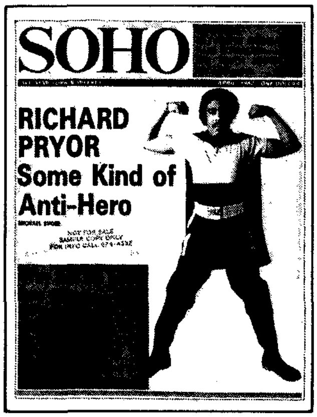
AMBON

INTELLIGENCER

Media Notes From All Over

A WEEKLY NEWSPAPER, *Soho*, has emerged from the ashes of the defunct *Soho News* and may begin publication in June—if the money can be found. The editor, David Hershkovits, who was assistant managing editor of the *Soho News* until it folded March 15, says a New York-based publishing investor underwrote the prototype costs, but more financial support will be needed. "Some advertisers are interested," Hershkovits said, "but they're not lined up waving money in our faces."


SOHO
RICHARD PRYOR
Some Kind of Anti-Hero

Front page: *Up from ashes?*

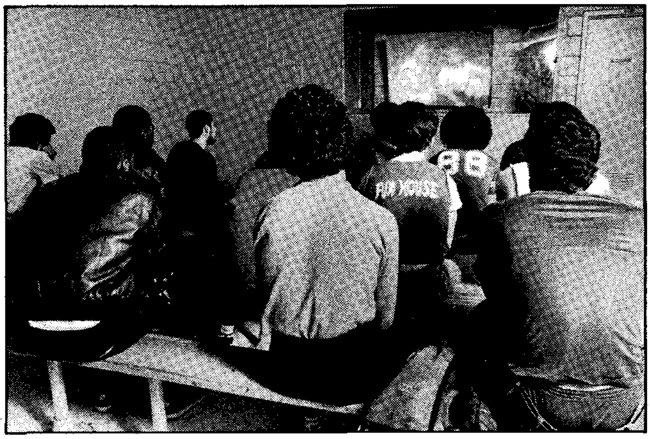
Prototypes of the 36-page newspaper, produced with help from *Soho News* alumni, have been shown to potential advertisers and investors. "It's designed to be economically feasible—the old one wasn't," Hershkovits said.... If, as rumor has it, Ed Koch aspires to the presidency, he may want to think again after reviewing the sales figures for the April issue of *Playboy*, which contained the mayor's widely publicized interview. With Koch's provocative anti-suburbia remarks, the issue did very well statewide: newsstand sales of 230,000 copies (*Playboy*'s monthly average is 160,000). But sales outside of New York were ordinary. "We learned Koch was not a national figure," said a *Playboy* spokesman.

Rikers' New Look: Video Comes to the Can

RIKERS ISLAND MAY BE A tough place to do time, but at least it has entered the Video Age. The prison already uses Panasonic VCR's to show movies to inmates, and should Queens finally receive a cable system, Rikers may be wired at no cost.

"We were informed by the Planning Commission that if the city awards a cable franchise for this area, Rikers would be in line to receive cable service from the company without cost as part of its obligation to the community," said Ed Hershey, a city assistant commissioner of correction.

The Department of Correction first got involved with video in 1981 when it bought nine Panasonic color projection systems—one each for Rikers' six facilities and for three borough prisons—and began renting tapes of movies to show prisoners. Hershey explains that it was cheaper than "the $55,000 a year we were paying to rent movies on film."


View from the brig: *Inmates screen the latest videotape.*

The department was quickly threatened with a lawsuit by a representative of eleven film producer-distributors for publicly showing unlicensed films. Correction now rents 75 movies a year for $22,000 from a legit distributor. And the inmates get to see the videotapes on 72-inch screens.

Why White House Kids Got Guards

PRESIDENT REAGAN APPARently took reports of Libyan-backed hit squads in the United States seriously enough last December to order unprecedented Secret Service protection for the children of his top aides.

Coverage was given to the White House troika, James Baker, Ed Meese, and Michael Deaver—an unusual step. But Meese's son Scott, a nineteen-year-old Princeton freshman, said his sister, Dana, fifteen, was followed to and from school by agents. And Deaver's two children, ages eleven and seven, had their school bus followed as well, confirmed a White House assistant.

"This is a new experience for us," said Secret Service spokesman Joe Petro, who said that in his eleven years with the service the only White House aide given Secret Service safeguarding was Henry Kissinger.

How costly has this special treatment been? Secret Service protection is "very expensive," according to ex-agent Charles Vance, because of travel costs, logistics, and support. "It's not an eight-hour-a-day job," he said.

Dana Meese: *Well-protected.*

Secret Service involvement is continuing for the aides and their children on "special occasions," said the White House assistant. And of the Secret Service activity Joe Petro would say only that "at critical periods we did what was necessary."

Blair House to Stay Run-Down

ANOTHER REAGAN-ADMINIStration glamour project—renovating Blair House—was scotched when it was found that the cost of restoring and improving the down-at-the-heels guest quarters could be at least "$10 million," according to a State Department source.

"There's been enough bad publicity," said another government source, referring to the flak Nancy Reagan's new china and White House redecoration received.

Congress has already received a request for $1.5 million for repairs to the facility. But an architectural firm submitted a study in March that put the total cost of full-scale work on Blair House at "many times the initial guesstimate," according to the State Department source. So the White House has sidestepped another controversy by putting the request for additional funds on hold.

BY JANE WINEBRENNER

Photographs: top, Tom Sobolik/Black Star; bottom, Uniphoto.

The National Interest/Michael Kramer

NICARAGUA: HERE COMES COMANDANTE CERO

Turning on the Sandinistas

MANAGUA

THE NEXT DAY THE PAPERS WOULD GO crazy. Comandante Cero, the legendary hero of the Nicaraguan revolution, had just broken with his former Sandinist comrades. From San José, Costa Rica, Cero had all but declared war on the self-styled Marxist-Leninist revolutionaries who now rule Nicaragua.

"If it weren't for the national literacy crusade," said Cero of the current conditions, "I would dare to say to you that it is almost like the time of Somoza. We have more poor people, no less corruption, more foreign debt, less infrastructure, fewer liberties.... I'm going to enter [Nicaragua] at the head of my people and I'm going to take [the government leaders] out of their mansions and Mercedeses.... They will do all they can to kill me, but I am going to bury them."

In the Managua office of *La Prensa,* Nicaragua's largest newspaper and its only independent one, there was chaos. Pedro Joaquín Chamorro, *La Prensa*'s editor since his father was murdered by Somoza's followers, was jubilant. After supporting the revolutionary cause for years, Chamorro, too, had soured on it.

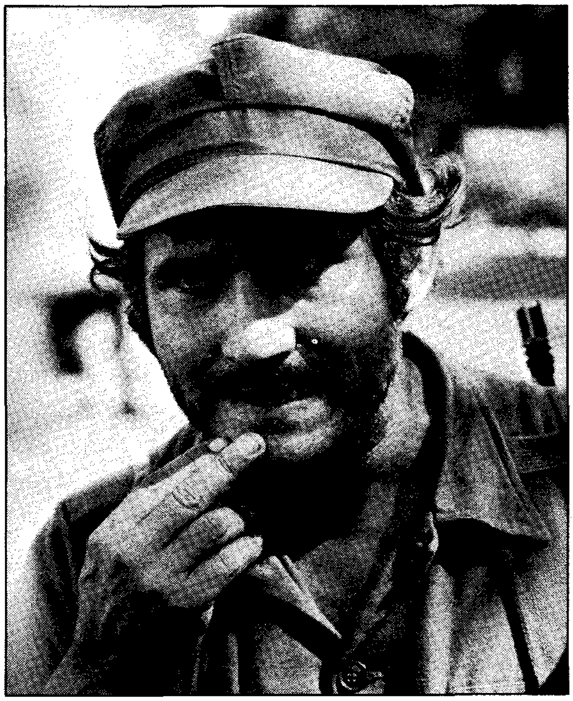
"This is a big deal," Chamorro told me. "This is the biggest setback for the Sandinistas since Somoza was overthrown three years ago."

During the past three years, Chamorro's paper has been shut down on a number of occasions, and *La Prensa* is now subject to complete censorship. When I saw Chamorro, he had just spent an hour on the phone with the government's censor, arguing, giving in, and finally reading proposed changes. "It is obviously embarrassing to run a newspaper under these conditions," said Chamorro. "And we are not even permitted to indicate that we're being censored. It's really awful. But it's still better to stay open, because sometimes we do win."

"But will you be able to print anything about Comandante Cero?"

"You must be kidding," said Chamorro. "I wouldn't even dare submit a story about him to the censors."

Chamorro's calculation proved incorrect. The Nicaraguan government quickly realized that the news of Cero's defection had already spread throughout the country—mostly by radio from Honduras and Costa Rica, the two nations bordering Nicaragua. Rather than ignore the obvious, the leaders decided they were better advised to attack. So, the next day, the government-controlled newspapers screamed headlines denouncing Cero as a traitor, and the state-controlled "organizations of the masses" turned loose a few thousand young Nicaraguans, who paraded around Managua chanting "Death to Cero." As they passed the American-owned Intercontinental Hotel, where Bianca Jagger was lounging by the pool giving interviews to journalists, they added another chant: "Death to Reagan."



American hope: *Ex-Sandinista Cero.*

Chamorro was finally able to run articles about Cero, but he couldn't comment on the significance of the story. In fact, since March 15, when the Sandinistas decreed a one-month state of emergency (later continued for another month), he hasn't been able to run much of anything truthful in *La Prensa.*

All the while, the harassment has increased—including the arrest, on April 2, of a *La Prensa* reporter named Roger Alonzo Ocampa. In his possession at the time was a statement from the paper's employees' union protesting the Sandinist decree that required Nicaraguans to work during traditional Easter-week observances. Alonzo reappeared at the paper April 15 while I was there and said he'd been psychologically tortured, drugged, and denied food for 48 hours. "They were trying to get him to say that *La Prensa* is controlled by the American C.I.A.," explained Chamorro.

"The government says the United States is going to attack any day now," says a leading Nicaraguan businessman. "That's very convenient for the government. The revolution is going bad. Things are not good here. But the government has to keep the revolutionary fires burning, and the best way to do that is to again throw up the possibility of an American invasion."

One can understand a great deal about revolutionary Nicaragua simply by walking around the Managua airport. There is a large bulletin board with pictures of Richard Nixon with Somoza and of Ronald Reagan surrounded by bombs and jet fighters. Hand-scrawled posters exhort the people to "never surrender" to the "enemy," which "for 100 years has been the same—imperialism." The signs echo Daniel Ortega, one of the ruling directorate's most powerful leaders. "Our revolution," said Ortega, "is profoundly anti-imperialist, anti-Yankee, and Marxist-Leninist."

The tension is palpable. There are more than a few men walking around the airport with Belgian-made machine guns, but that's hardly unusual. The scene is similar everywhere.

None of this was supposed to happen in Nicaragua. After the revolution, the Sandinistas promised a mixed economy, nonalignment, and freedoms for institutions like the church, the press, and political parties.

Today, though, the economy has collapsed, and hardly any private businessmen are investing. "We helped make this revolution," says Alphonso Robelo, a businessman who was included in the first government junta. "Now they don't want to have anything to do with us.

"They are almost totally totalitarian, and they're getting worse," Robelo adds. "I guess, though, that this is just a fact of history. Whenever a Marxist-Leninist organization comes to power by force, it ends up as a totalitarian regime."

The question of Marxism seems to be a difficult one for the Nicaraguan lead-

Photograph by Matthew Naythons/Gamma-Liaison.

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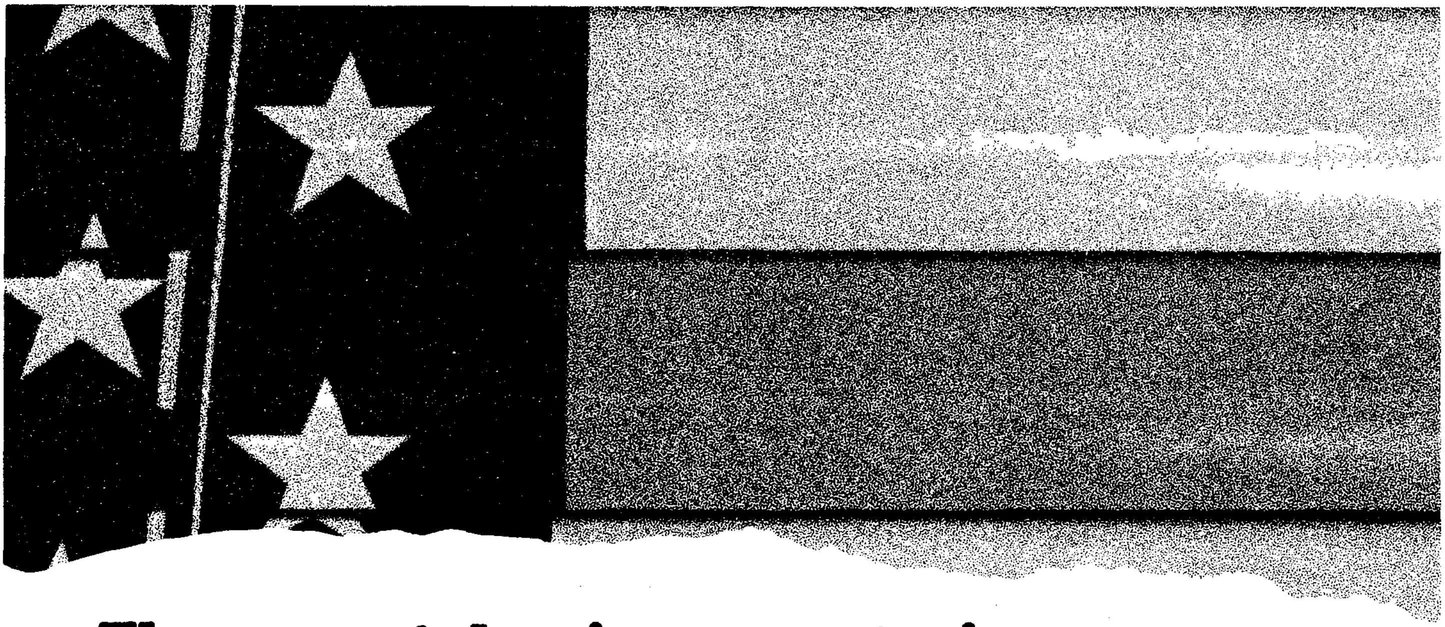

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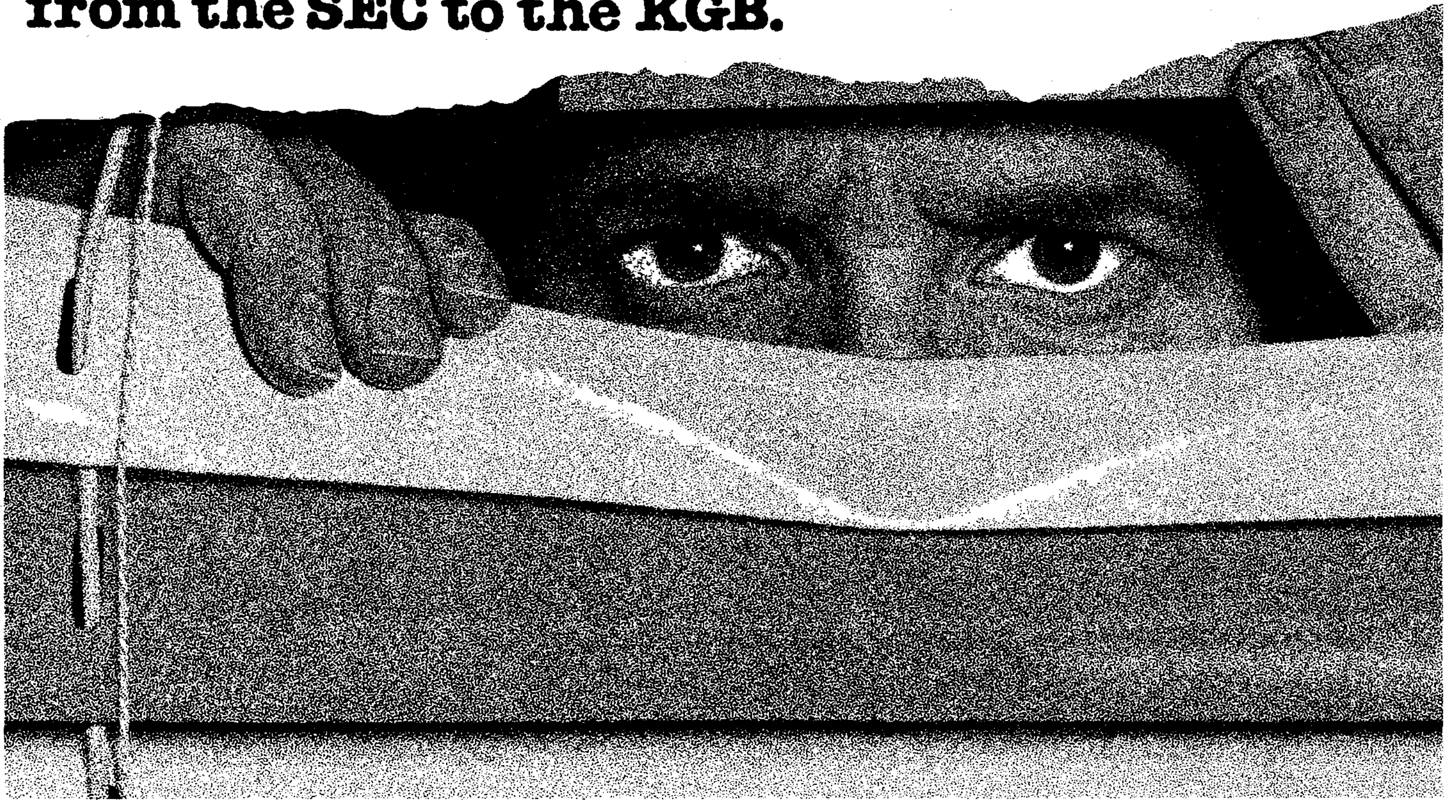
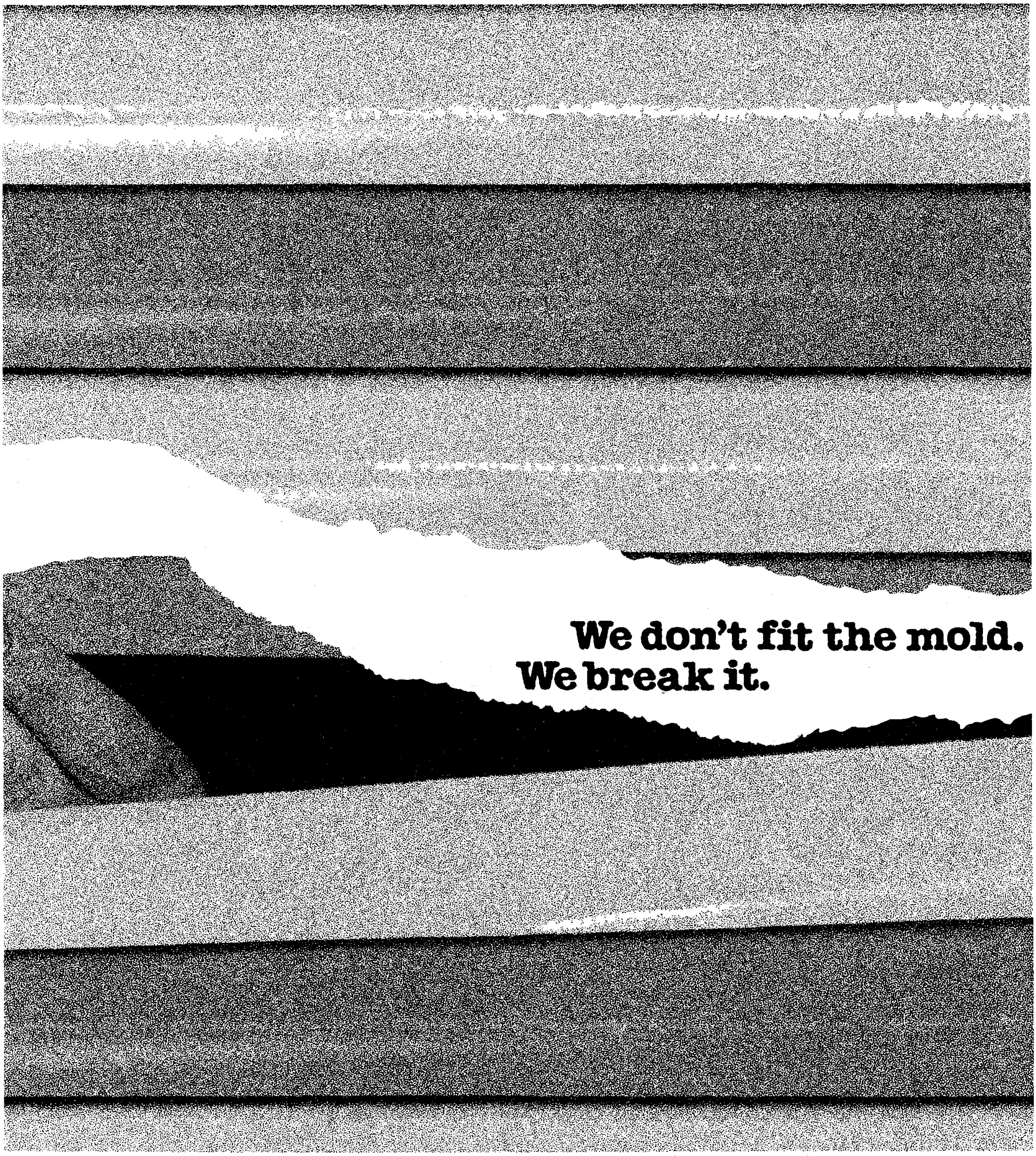


Illustration by M. Mattelson.

For years the KGB has been using unsuspecting western business people as dupes in a plot to steal valuable technological secrets. This unsettling revelation was at the heart of a recent Newsweek cover story.

"The KGB in America" was an important story to the business community, just as "Where the Jobs Are—And Aren't" was in the same issue. But business leaders are interested in a broad range of stories. Stories beyond the scope of the average business magazine.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ers. On the one hand, they proclaim themselves to be Marxist-Leninists, but on the other hand, they don't want anyone else proclaiming it for them. Thus, when four business leaders wrote a letter protesting the drift toward "Marxist-Leninist totalitarianism" and objecting especially to Defense Minister Humberto Ortega's warning that the government's enemies would "be hanging along the roads and highways of the country," they were jailed. They were released after a few months—a gesture that the government believes reveals its humanity—but the fact that they were jailed at all has just about guaranteed that any productive private business activity in Nicaragua is years away.

And the prospect of a *booming* private sector—with the infusion of American economic aid that would be required to pull it off—becomes less and less likely each time a government leader like Agriculture Minister Jaime Wheelock says something like "We can use the money of the imperialists to construct socialism."

About the only institution that remains free is the Catholic church. Unlike Cuba, Nicaragua is profoundly religious country, and the church played a key role in overthrowing Somoza. The Sandinistas would like very much to restrict the church, but the church is a hard nut to crack. The decree that called for work during Easter week was pulled back after widespread protests, and the regime is obviously scared of the power of the archbishop of Managua, Obando y Bravo.

This doesn't mean that the government has been accommodating. It is supporting a church of the poor, which, it hopes, will lure Catholics from the official church. And it no longer allows the broadcast of Obando y Bravo's Sunday Mass over the state-run television system. As a result, Obando y Bravo, who was a vigorous supporter of the Sandinistas *before* they came to power, is becoming critical of the government. "The revolution has brought some good things," he says, "but it has filled the hearts of men with hate."

Given the internal Nicaraguan situation, it is not surprising that no one—not the Nicaraguans, not the Americans in Nicaragua, not the Mexicans, who want to mediate—believes that the talks now under way between Nicaragua and the United States can be successful.

The Nicaraguans seem content to use their fears of American hostility to mobilize their masses, and the Americans seem mostly interested in denying the Mexicans a wider role in the politics of Central America. "And furthermore," says an American diplomat in Nicaragua, "if we were really serious about negotiations we would be conducting them in secret. And if the Nicaraguans

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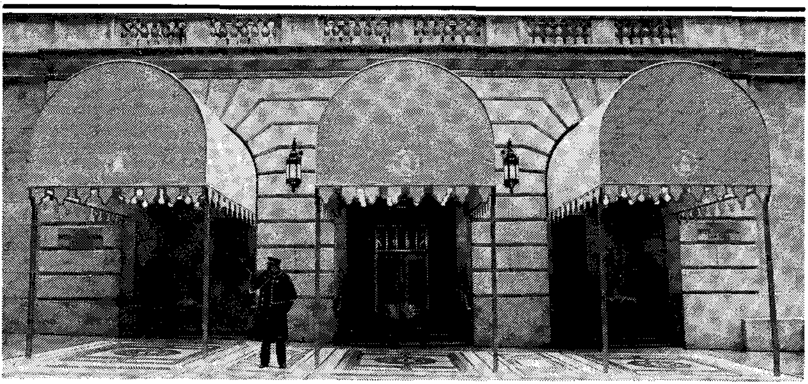

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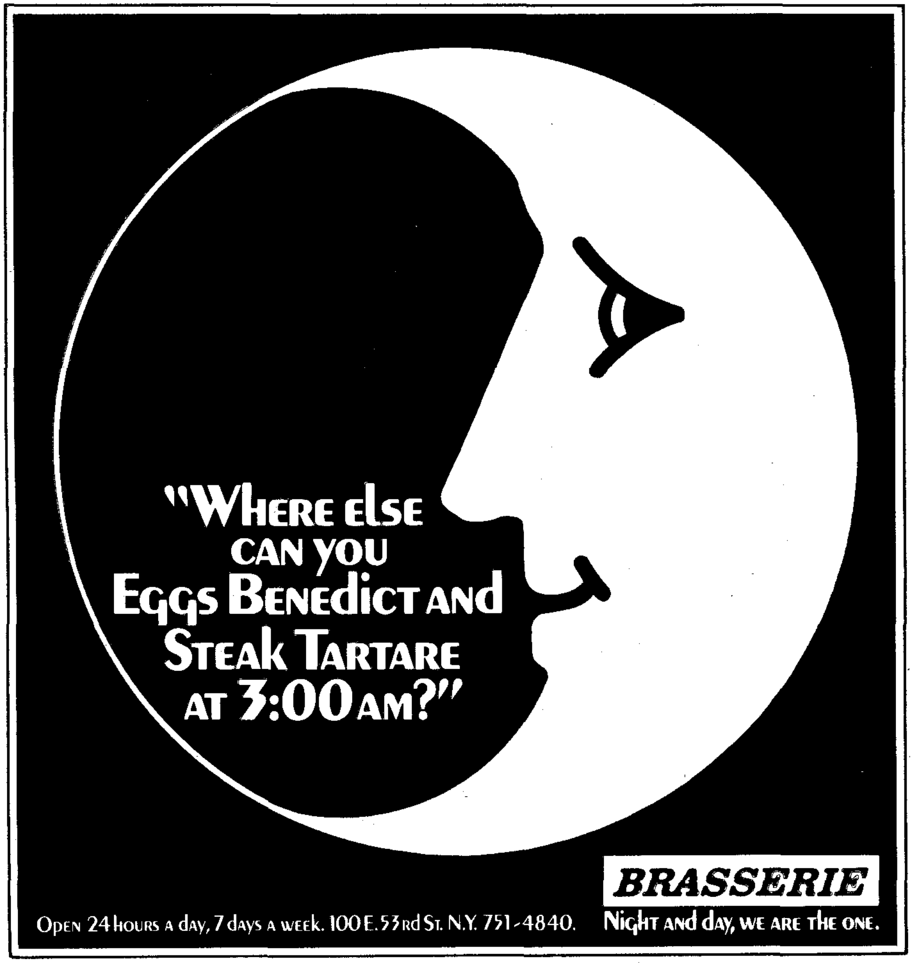

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were serious they would be demanding that secrecy."

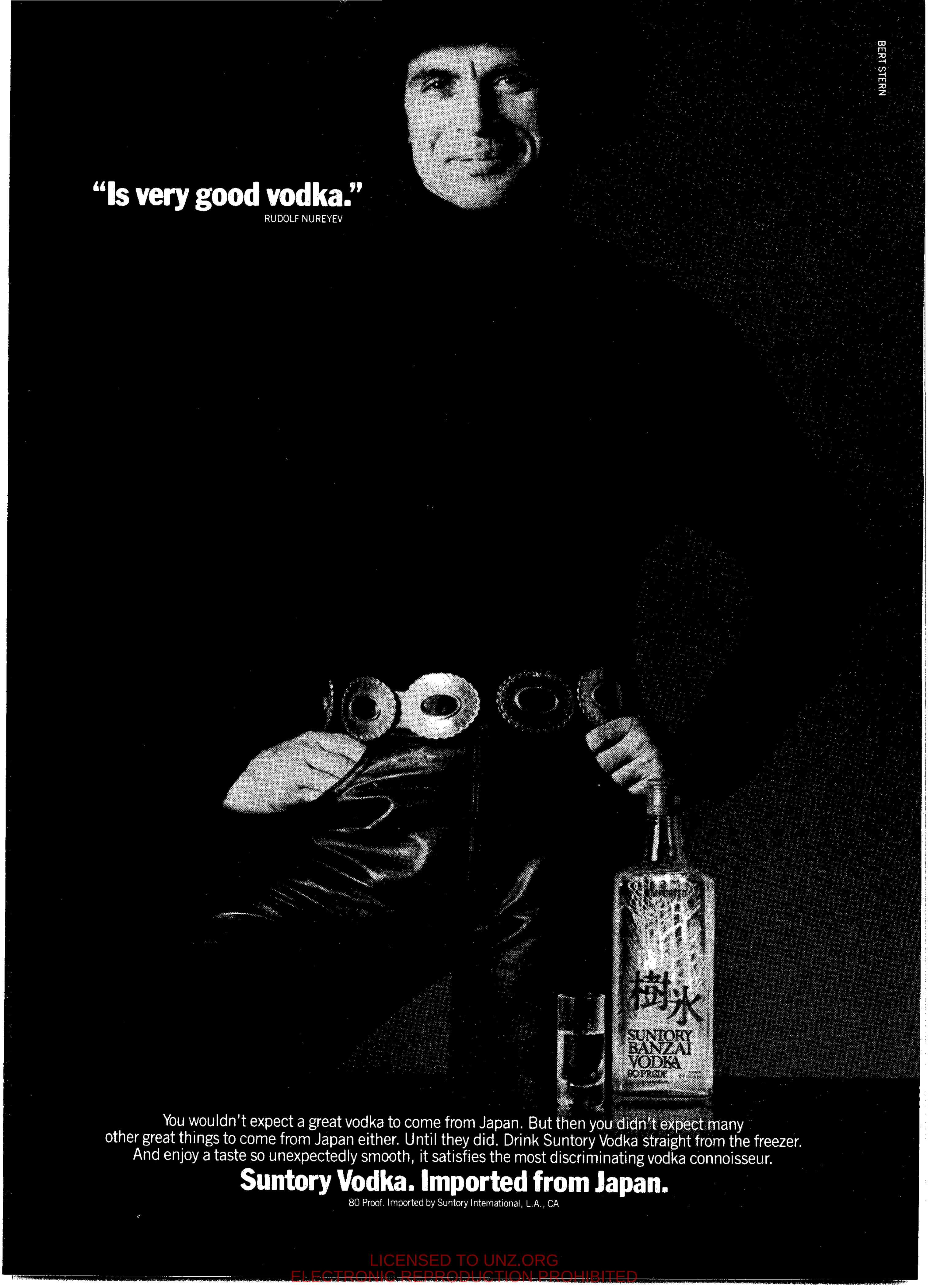
But even if the talks were proceeding in private, there would be scant chance for success. The flow of arms from Nicaragua to the Salvadoran guerrillas is the major sticking point, and the Nicaraguans simply won't take the steps necessary to shut it down.

Officially, the Nicaraguan government denies its involvement. But after hours of discussion the Nicaraguans become unable to disguise the pride they feel in being able to help the guerrillas in El Salvador—undetected. Here is Sergio Ramírez, one of three members of the junta that runs Nicaragua on a day-to-day basis, a man convinced that the C.I.A. has targeted him and his colleagues for assassination "either by poisoning us or by using fountain pens with hypodermic needles." Ramírez spoke with me in his heavily guarded office, as a steward—the only man I saw in all of Nicaragua who wore a tie—served coffee to the revolutionary leader in a demitasse.

"We are a goverment that was born through guerrilla warfare," said Ramírez. "And we are experts on moving contraband arms. For twenty years we ran arms from California and Florida in trucks with artificial bottoms and in small planes that can land just about anywhere. There are many ways to traffic in arms without the government's knowledge. And the arms traffic in Central America is common. So the government of Nicaragua, as a *government, doesn't need to get officially* involved in the supply of weapons to Salvador, because they have many ways of acquiring them.

"And we know what the stakes are. We are aware that if we were the official springboard for that arms traffic we'd be in trouble [with the United States].... We support the Salvadoran guerrillas because their struggle is just. And even if the arms flow were stopped, that wouldn't be good enough for the United States. Because the government of the United States is really interested, above all, in getting us out."

"Well," said an American diplomat in the region, "there is something to what Ramírez says. There are people in Washington who would be perfectly willing to settle for a Nicaraguan government of any stripe if it just would stop being involved in Salvador. But there are others, and they're probably in charge right now, who won't really stop until Marxist-Leninism is no longer on the mainland of Central America, until another Cuba is no longer possible. So we're really pulling for Comandante Cero. There's no doubt about it. I don't know if we're giving him money, but I wouldn't be surprised if we were. He's our boy." ■



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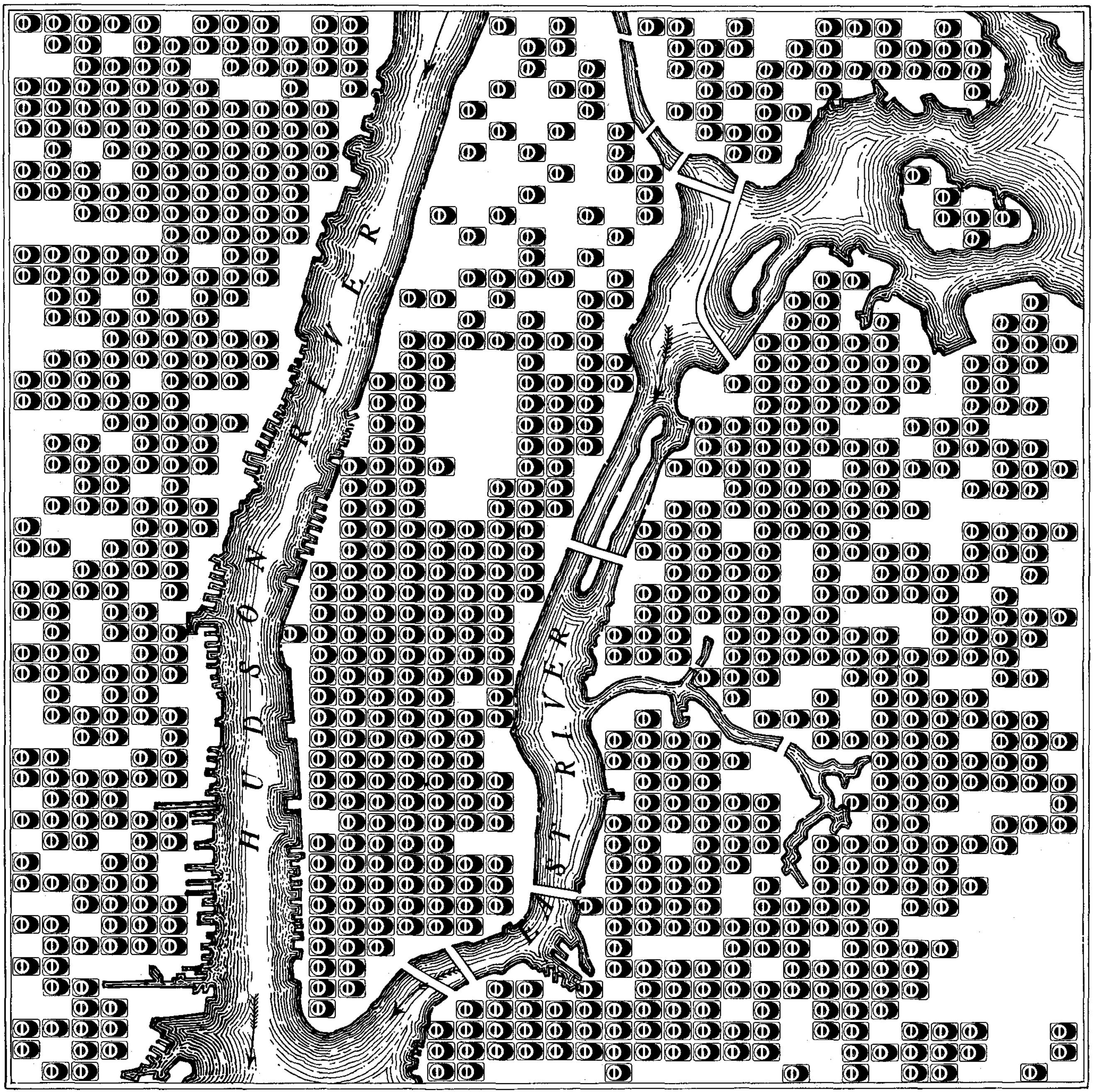

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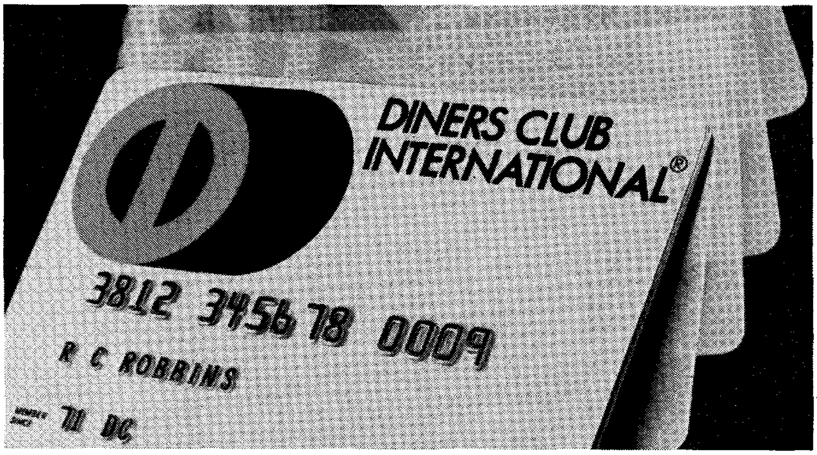

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IN AND AROUND TOWN

By Ruth Gilbert

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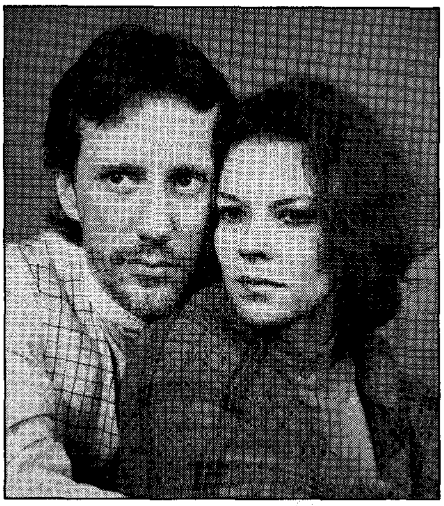
At least 60 top players, including, of course, John McEnroe, compete in the 1982 Tournament of Champions, at Forest Hills May 2 through 9. Ten plays by authors aged eight to eighteen—selected from 700 submitted by kids all over the country—are being mounted at the Young Playwrights Festival, April 27 through May 16 at the Circle Rep. Go, and encourage talented youth. Call 924-7100 for details.

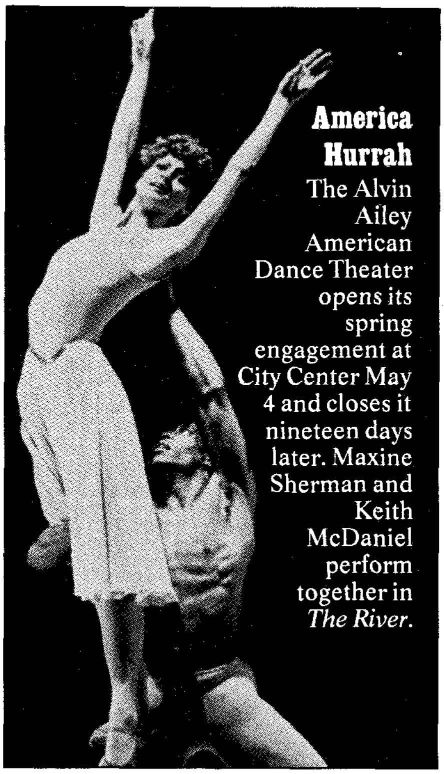
Heaven on Earth

Jobeth Williams plays Lydie, and James Woods plays Dan Grady in John Guare's *Gardenia,* which traces the adventures of Lydie Breeze, who has founded a postbellum Utopian community in Nantucket. Now at the Manhattan Theatre Club.



Kinda Bluegrass

The McLain Family Band, a stellar folk-and-bluegrass group from Kentucky, is composed entirely of family members (if you count an occasional guy marrying in). They play Carnegie Hall April 26 at 8 P.M. Kentucky's First Lady, Phyllis George Brown, introduces them.



America Hurrah

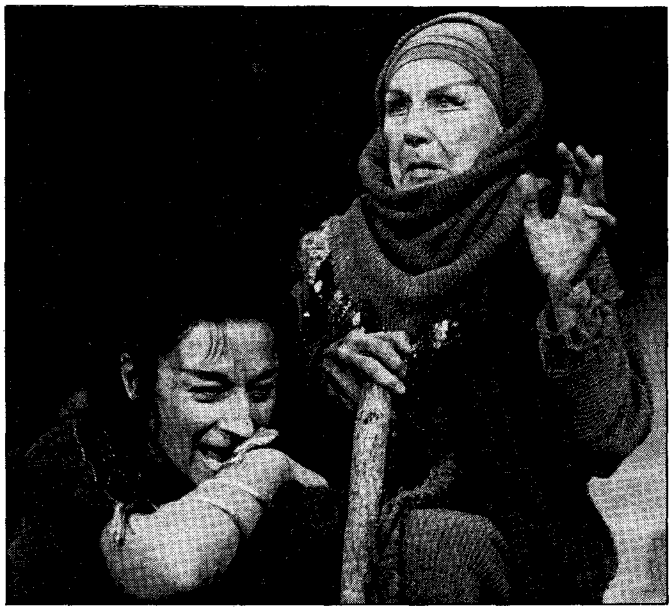
The Alvin Ailey American Dance Theater opens its spring engagement at City Center May 4 and closes it nineteen days later. Maxine Sherman and Keith McDaniel perform together in *The River.*

Lovely Rita

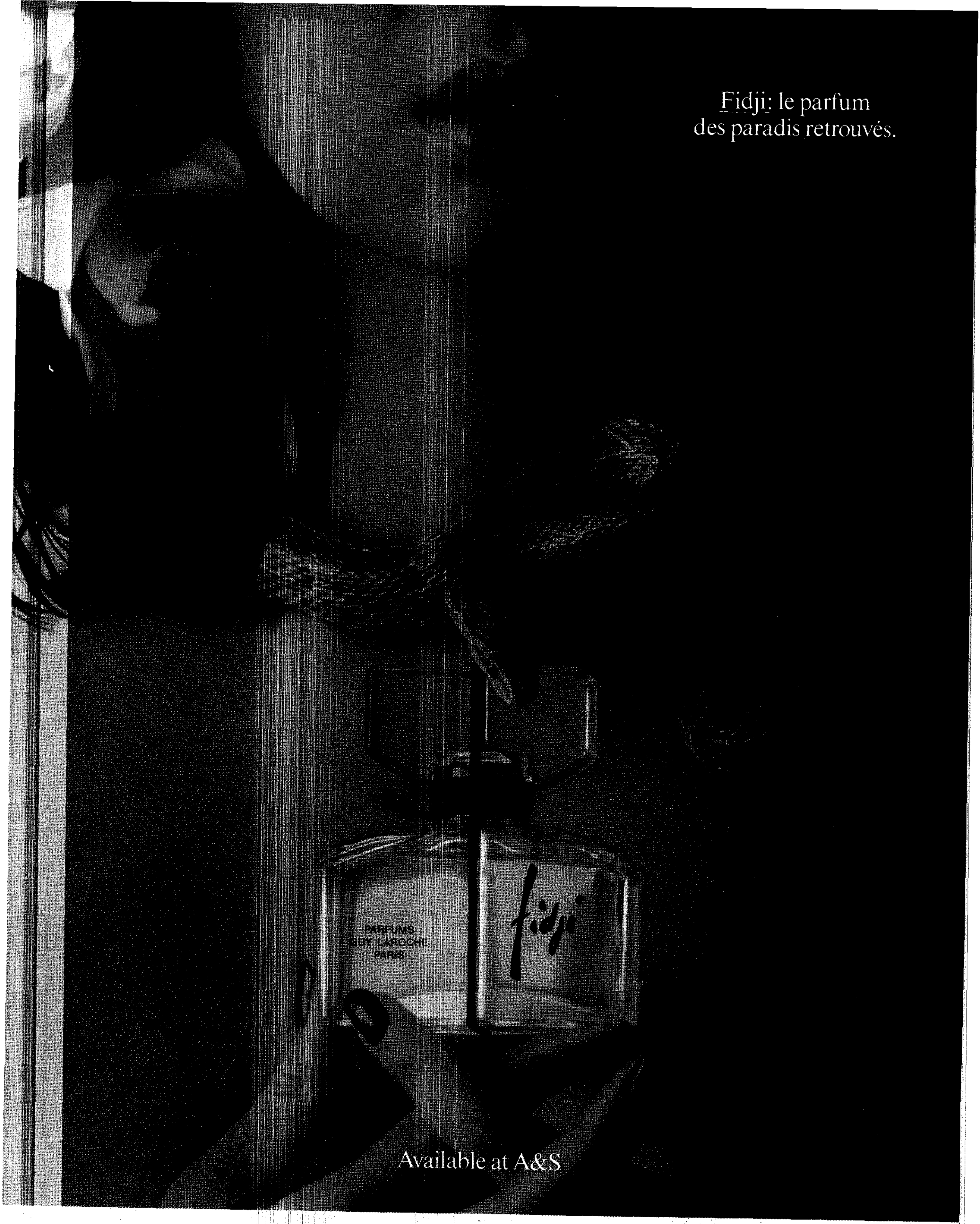
Rita Moreno, as a veteran Las Vegas dancer who finds it a bit more difficult each year to keep up with the youngsters, co-stars with Lesley Ann Warren in *Portrait of a Showgirl.* The made-for-TV movie airs at 9 P.M. May 4 on Channel 2.

Frankly, Medea...

Zoe Caldwell (near right) is Medea, and Judith Anderson plays the nurse, in a revival of Robinson Jeffers's adaptation of Euripides' *Medea.* This version first came to Broadway in 1947, with Dame Judith as Medea. Robert Whitehead directs. Previews begin April 27 at the Cort.



Photographs: center, Johan Elbers; bottom left, Gerry Goodstein; bottom right, Jack Buxbaum.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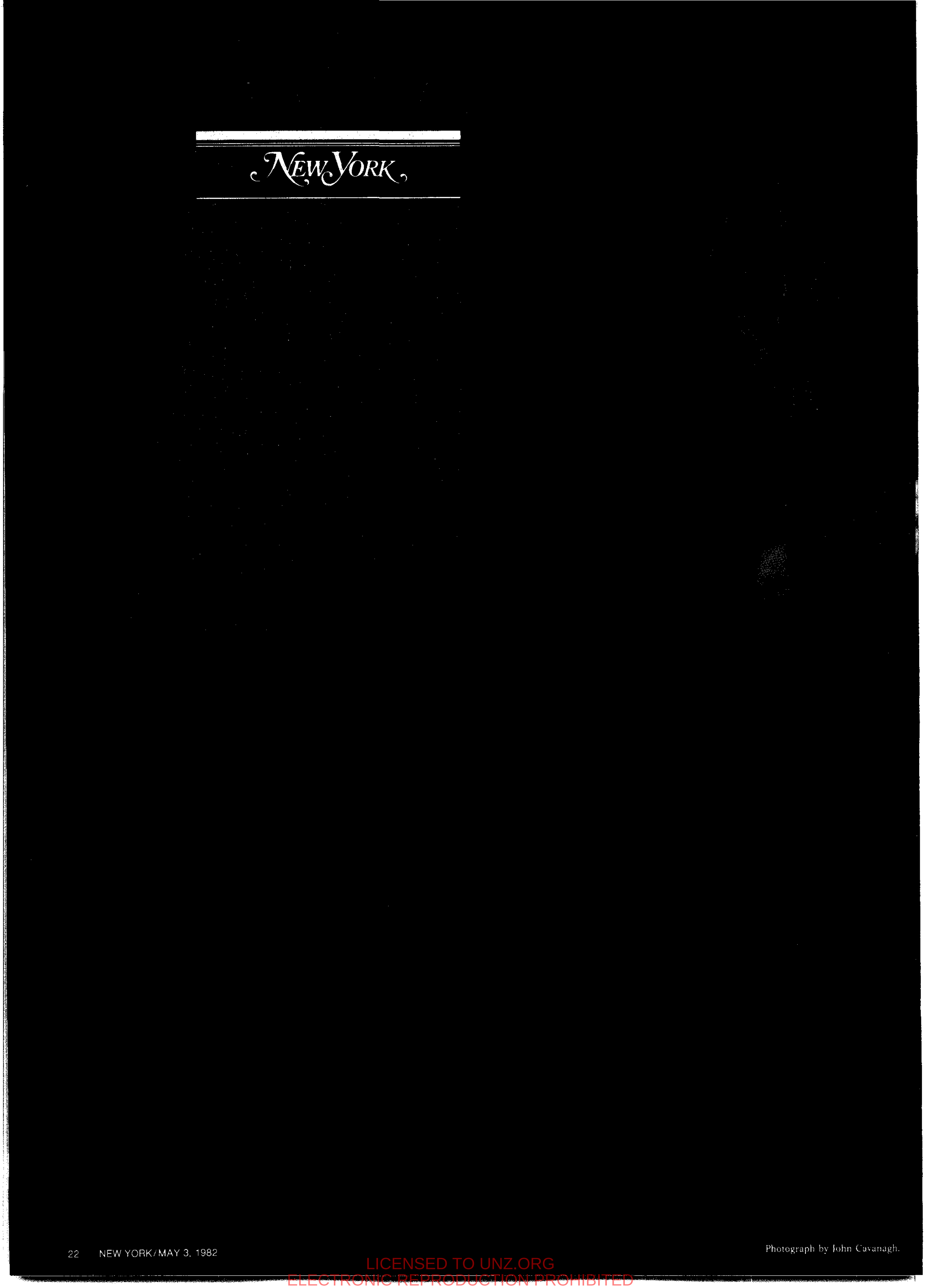
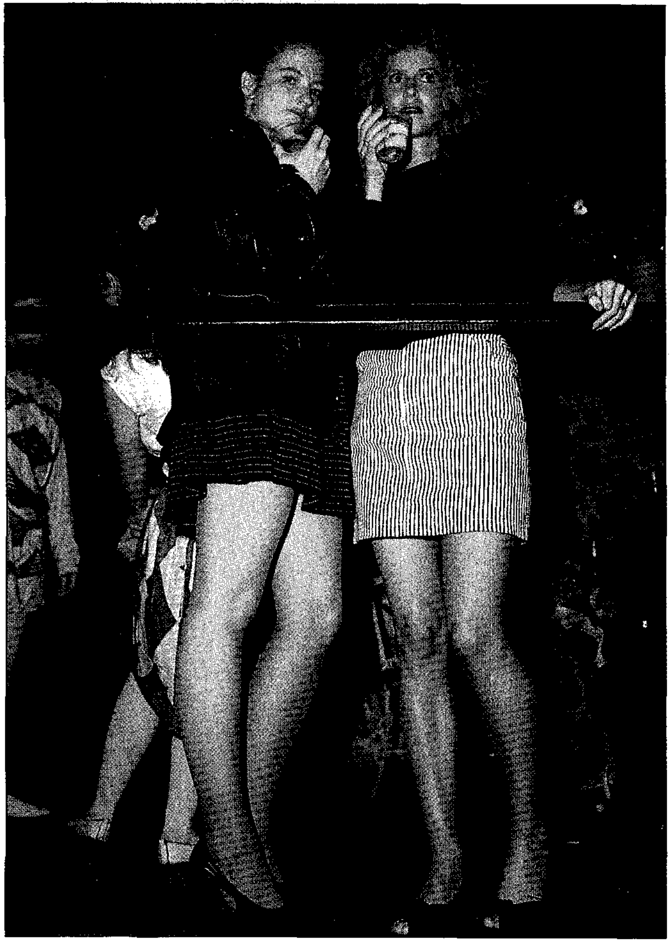


Photograph by John Cavanagh.

Late-Late New York

New York pulses at night like no other city in the world. Venture into the heart of darkness with Henry Post, Gael Greene, Anna Wintour, and our intrepid night watch.



Doing the Continental.

Heart of Darkness

By Henry Post

At 5 a.m., with appropriate flourishes, Marshall Efron, the comic actor and writer, was escorted down a darkened private stairway and ushered into the most exclusive V.I.P. room of an after-hours bar, AM-PM, once the regular haunt of such late-late luminaries as singer Grace Jones, Andy Warhol, and heiress Francesca Thyssen-Bornemisza.

Efron looked around the brightly lit basement storeroom, at the "seats" made of stacked cartons of beer bottles, and at the ring of famous faces.

"I was expecting something so grand," he says. "Instead it was this basement. *But you know, I felt it, too. I was* there, *man! I was a part of the In Crowd!"*

At 6 a.m., in a dark, heterosexual D/S (meaning dominant/submissive) sex club, an overweight, naked woman approaches me. She notes the leather gloves I am wearing, my motorcycle jacket and dark glasses, nods with approval, and hands me a list of the club's recent events:

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MARCH 16: PAIN OR BONDAGE WORKSHOP.
MARCH 23: CONSCIOUSNESS RAISING MEETING.

During a long night of scene-making, an attractive young woman confides in me: "I tell you, being a swinging single isn't all that good. Sometimes I'd much rather be getting my pudding pounded on a regular basis." Then she takes another deep snort of cocaine and suddenly brightens up. "But I have a certain fondness for doing my nightlong impression of a Hoover vacuum cleaner!"

THESE DENIZENS OF THE DARK ARE THE LUCKY—OR unlucky—"others." At 7 A.M., when most of us have to get going to the irritating buzz of the alarm clock or the bubbly theme of *Good Morning America,* these scene-makers are faced with having to *keep* going, to vanquish the ennui they feel for this night world they know all too well.

Another after-hours club? Something sexy? Something chic? Something Third World (a little of each)? Or maybe breakfast at one of the regular spots?

The one place they won't be going is back home. Not yet, not so early!

This is New York, the city where not all lives are contoured by nine-to-five jobs, by the compulsion to earn a living, or by needs more pressing than having fun at the right places.

Fashion designers, entertainers, models, artists, photographers, writers, busboys, hairdressers, bartenders, the rich, the famous, and the creative unemployed—if they choose, they can all live at night, *all* night.

And the lure of the night is powerful. The night is where the action is, and that's what these adventurers are seeking.

One basic form of action is sexual. The all-night clubs are a far more sophisticated mating arena than the East Side swinging-singles bars or the standard gay sex clubs, which, in this context, seem vulgar and obvious. The rituals of the all-nighters are less standardized. "I mean, who's gay and who isn't?" asks one regular. "They all look hot, the men and the women. And you figure, 'Well, if they're sharing my taste, then they've got *something* good going for them.' "

Or, as one club owner frequently announces from the stage, "Let's make out and not shoot up!"

Photograph by Allan Tannenbaum. Illustrations by Jim Cherry.

MARY LOU: 'Good night people are disciplined.'

"I'M TOTALLY NOCTURNAL," SAYS Mary Lou Green, who's been a self-described free-lance barber since leaving Vidal Sassoon two years ago.

"I can't go out during the day," Mary Lou confides. And since going free-lance, "after thirteen years in the daytime world of dinosaurs," she has established an elusive evening business, cutting hair for those she considers entertainers—many of them members of late-night Society.

The night world gives her "inspiration," says the thirtyish Mary Lou. "I go out to satisfy my visual appetite. I go out as an observer. You never know when you'll see something interesting, hear a line, or witness a gesture you can use in some other form. It's all about being there and yet remaining detached.

"You know, that's why good night people don't get too drunk or too drugged. Good night people are controlled and disciplined. They have to be. They count their drinks and never take drugs from strangers.

"I'm not looking to the scene to satisfy some deep emotional need, so I'm not as desperate as some I see—and keep my distance from.

"But I've learned that most night people are charming in a way. I used to look at nerds and become judgmental. Now I have a sense of humor about them.

"I think the most important trend is in shared activity, like the Bowling Club. People there are doing something—rolling balls together, not just sitting around in tight little groups."

Favorite clubs: Stilwende ("It's so adult"), clubs with live performances ("I go where the talent is"), the Continental ("at three or four in the morning"), and, after a number of other stops, Laight Again ("It's real after-hours, where I shoot pool at seven in the morning").

The other action is aesthetic. If it's a fashion trend (the New Romantics of last year, then the New Tribalism), the late-late crowd wants to see it first. If it's a hot sound (Glenn Branca, REM, Pulsallama, or a new reggae band), the scene-makers want to hear it first. If it's just a new face (an emerging artist, photographer, or such), they want to be seen *with* that face before anyone else.

In an age when a late-night life-style is a form of self-image insurance, the all-nighters are victims of their own drive to be first. And this in a city in which being on top of the scene is a full-time job. If the nightlifers stopped going out, they'd lose touch! Or, worse, they'd start to feel old! So what if the evenings are often repeats, with the same faces making the same rounds? They can't stop themselves, no matter how much they complain about how boring it can get.

THERE HAVE ALWAYS BEEN AFTER-HOURS BARS IN NEW York, but they have traditionally catered to special groups—musicians, blacks, Hispanics, and homosexuals.

It took Studio 54, in the late seventies, to draw the fashionable tastemakers after the reasonable hour of 2 A.M. It was Studio 54, in its prime, where the action didn't stop until five in the morning. And it was the closing of Studio 54 that left the stylish set hungry for an alternative.

In their quest, the old 54 habitués took a peek at the downtown punk clubs, places like the Mudd Club. But torn T-shirts and safety pins punctuating lower lips had all the appeal of a Sid Vicious charm school. The chic thirst for a Studio alternative wasn't satisfied until the limousine set discovered an unlicensed private club, the old Danceteria, on 37th Street (not to be confused with the new Danceteria, on 21st Street).

Dark and multilevel, the old Danceteria provided something for everyone. There were private parties, live rock groups, video lounges, a dance floor, and secluded areas where people could escape the noise and just talk. The atmosphere was cool and languid—a dreamworld of mysterious souls, sidelong glances, and the perfume of ruin.

As at Studio 54, there was a well-defined front-door policy. "Looking fabulous was the only thing that got you past the door," says Jim Fouratt, co-manager of both the old and new Danceterias. "Rich and ugly wasn't any use, unless you were famous.

"People always want to be at the center of wherever it is they think they might otherwise be missing something. Danceteria had the former Studio 54 people, the actors, the fashion types," Fouratt continues. "But, most important, it had the 'would-bes.' They were the desperate ones who would go out every night. They were the victims of their fear of missing something. They were everywhere.

"But would-bes tend to burn out and disappear. Later they might reappear, looking for a job answering the phone or serving liquor. But when the would-bes are in their prime, their energy, no matter how fleeting or desperate, is essential to any club."

The old Danceteria was a victim of its own success. Unlicensed, it was mentioned constantly in gossip columns, drawing the attention of both the public and the State Liquor Authority, which finally closed the club two years ago, six months into its stylish existence.

Then came the Jefferson, a loft on 14th Street with hosts

Profile photographs by Marcus Leatherdale; hand-painted by Sharon Haskell and Mark Mullen.

ANTONIA: 'I just wake up at noon and live out my dreams.'

I LOVE THE MOON AND THE MYSTERY of the night," says Antonia de Portago, now in her twenties and the former wife of the Marqués Antonio de Portago.

Spanish-born and French-educated, Antonia says, "I studied opera with Renée Doria, of the Paris Opera, for six years. But the regime of an opera singer kept me from the night. Opera demands that you sleep regular hours, not eat bananas, not drink, not have too much sex—and that was terrible for me!"

Since moving to New York three years ago, Antonia has forgotten about opera. "Now I just wake up at noon and live out my dreams. I love to dress up, but during the day things are all gray—the light, the people, their minds," she says. "I love the fantasy of nights, of traveling from mood to mood. I hate drugs and find just living my fantasies draining enough. I don't want to destroy myself!"

In the last few months, just for fun, Antonia has started a band, Antonia and the Operators, in which she sings opera-ish dance music.

"The band is a financial drain now, at the start, but I hope it will be successful soon," she says.

How does she support her fantasies? "That's such an American question. Call it an inheritance."

Favorite clubs: "I love them all," she reveals with a laugh, "especially the ones where, when I arrive, they throw open the doors and scream 'Antonia, darling!' " AM-PM and the Continental ("a lot"), Studio 54 and Danceteria ("because you can find places to talk there"), and "any club with a V.I.P. room."

Arthur Weinstein and Paul Garcia. Again, it was small, exclusive, and, while lacking the live rock acts and video, it was a comfortable, safe environment where celebrities could relax and let loose, starting at 3 A.M.

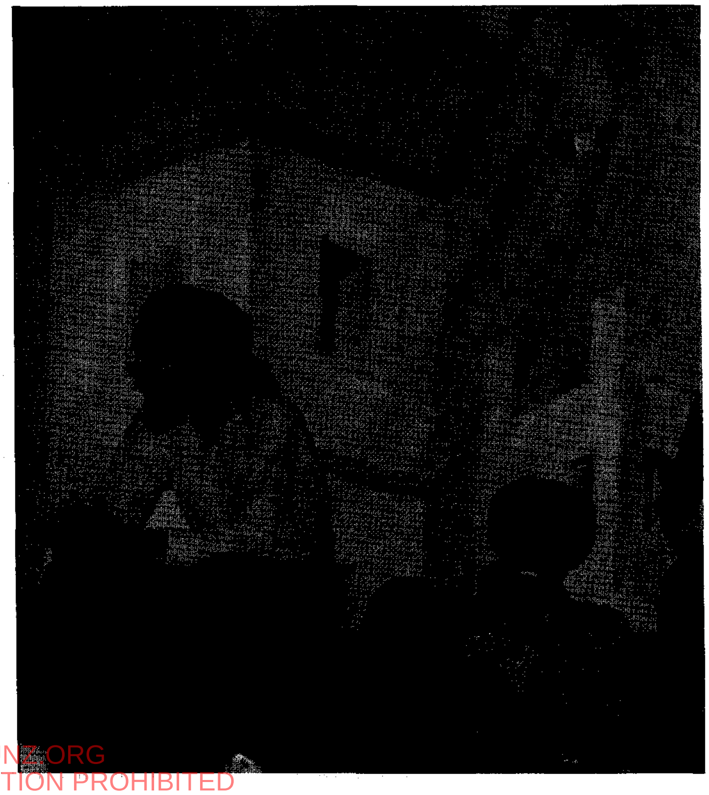
"*Everyone* went there," one regular recalls. "At first the police raids were kind of fun. We would be pushed out, and then, after the police left, we would all come back in. But the charm of the police quickly faded."

Visits by the police also tend to curb the use of drugs, which have always been a part of the late-night world. Says one after-hours-club manager, "The truth is simple: The late-night regulars want to feel like celebrities. They want free drinks and free drugs. Real celebrities demand it or they aren't comfortable. It's just part of doing business. If you want celebrities to come to your club on a regular basis to lure the paying crowds, you provide drinks and drugs and a V.I.P. room."

The Jefferson closed about a year ago. Since then the world after 2 A.M. has burst open with a variety of clubs. Some, open even before that date, have already reached institution status: Xenon, the Ritz, Regine's, the reopened Studio 54. Some are gay: the Saint, the Anvil, the Mine Shaft, the Stud. Some mix the art crowd and the bar crowd: the RedBar, Stilwende, Inroads.

The guide that follows is in no way all-inclusive, focusing as it does on a few of the latest, most interesting spots that have opened or been discovered in the past few months. None (including the reopened Studio 54) has replaced the old Studio 54 as *the* "in" spot, but for all tastes there are some new places out there, hidden and waiting. The list here is a mixture of clubs, legal and illegal (the latter listed sans address, to be found by enterprising would-bes). The top rating is ◑◑◑◑.

FOR THOSE LOOKING FOR A HOT SPOT ABOVE 42ND Street, there's not much choice, and its name is the Red Parrot, on 57th Street between Eleventh and Twelfth Avenues. In the tradition of Studio 54, it's expensive and attracts a limousine crowd, with a mix of celebrities and would-bes. What's interesting to some is the nightly appearance of a live swing band and the



RICHARD: 'I'm like the others—I don't want the night to end.'

"I've been going out late for at least the last ten years," says Richard Bernstein, a 38-year-old illustrator and artist best known for his glamorously worked-over, airbrushed *Interview*-magazine covers.

"It started in the sixties at Max's Kansas City and hasn't stopped," says Richard, who lives in the Chelsea Hotel and doesn't miss a chance to work a party, a club, or an after-hours hangout. Usually, he's glued to the side of female stars such as the singer Grace Jones (for whom he has illustrated album covers), the actress Divine, the writer Tinkerbell, or any one of a number of rich but unknown women.

"I work on my own time and *alone,* so going out is essential for me," Richard says. "I'm like the others— I don't want the night to end.

"My nights usually wind down at about four in the morning, although sometimes I'll end up on a binge and go out for 24 hours, nonstop, returning at three the next afternoon."

What keeps him going to clubs—and what makes a club right?

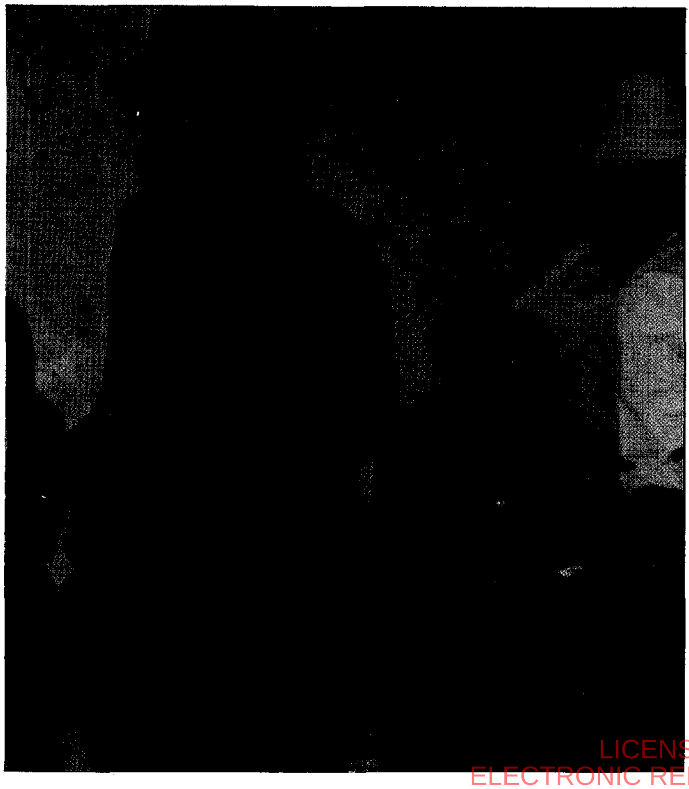
"I think the right sexual-social combination is important for a club's success. You've got to feel like at any moment you might discover the right person. And drugs are a part of it all, too. They go hand in hand.

"Sometimes I do wish I could stop going out. I promised myself this New Year's I would, but that resolution didn't even last the night."

Favorite clubs: the Continental ("the best right now"), AM-PM ("last month"), the Red Parrot ("for the time being"), the Mudd Club ("still fun"), and then a variety of seven or eight others.

caged parrots. The space itself is high-tech-ish, with steel beams and wire mesh under muted lighting. The seating areas are gray carpet and black vinyl. Here you can see Halston wearing a white sport coat, black trousers, no socks, and silver slippers.

The beat goes on at the Reggae Lounge/New Berlin.



So much of the aging Studio 54 crowd hangs out here (for the time being, anyway) that even Steve Rubell sometimes gets confused: One night not long ago while at the Red Parrot, he kissed some friends hello and asked if they wanted some free drink tickets. Then he realized this wasn't Studio 54, he didn't own the place, and he had no free drink tickets to dispense.

RATING: ◑◑ (and slipping fast)

The more youthful and wilder set avoids the Red Parrot and heads downtown. There they find the new Danceteria, at 30 West 21st Street, where on three floors you can hear live music (first floor), dance (second floor), or talk, eat, and drink while watching brilliant videotapes produced by John Sanborn and Kit Fitzgerald (third floor).

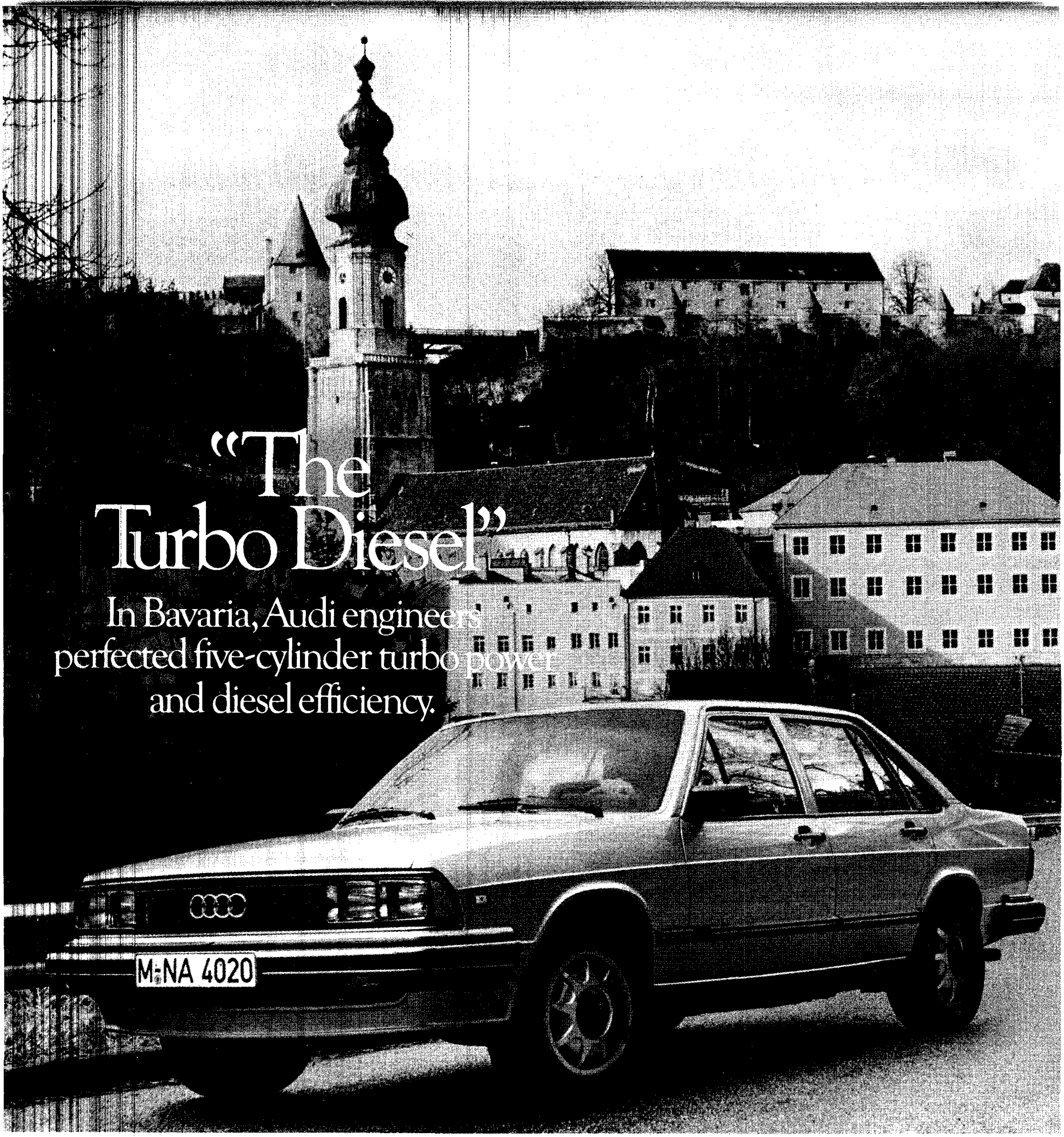
The managers, Jim Fouratt and Rudolf (as in "Halston" or "Veruschka"), take a very "advanced" approach to their live entertainment.

Fouratt has recently been named the "Curator of Serious Fun" by that ultra-hip artists' space in Long Island City, P.S. 1. Every other Wednesday Danceteria features "Art Attack," described as a chance for "serious" artists to cross over by performing in the "vulgar forum" of a nightclub (these artists include composer Philip Glass, painter Les Levine, and others).

With an aesthetic that's strong and sometimes too difficult for mass audiences, Danceteria remains basically an enclave for a sophisticated crowd of younger, artist-oriented nightlifers.

One wouldn't be surprised to meet up with an established music star such as David Byrne (from Talking Heads) here, but this isn't the place where Jerry Zipkin, *Interview*-maga-

Photograph by Henry Post.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Photographed in Burghausen, Bavaria. © 1982 Porsche Audi

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PORSCHE+AUDI

Audi: the art of engineering.

zine readers, and the Le Cirque crowd would hang out, or even gain entry.

RATING: ◑◑◑◑

A SMALLER, TRASHY, BUT VERY youth-style hole-in-the-wall is located in "Alphabetsoup," the unsavory far East Village. That club, the Pyramid, on Avenue A between 6th and 7th Streets, is like an English pub turned rock club. It's crowded with skinny ties and spike heels, and produces long lines of socially driven, thrift-shop-dressed devotees pushing for admission at $3 a head. Inside, live bands perform and the smell of tobacco, beer, and weed hangs in the air.

Now that the Pyramid has been discovered, its original vitality seems forced. Still, it's great fun and great for older fashion editors interested in what the kids are wearing. Popularity may ruin—or even close—the Pyramid, but the location may let it survive.

RATING: ◑◑◑◑ (for now)

FOR THE CHIC AFTER-HOURS SET, there was, until recently, a choice between AM-PM and the Continental. But rumors of a shooting at AM-PM have set the crowd off in the direction of the far West Side and the Continental, the newer of the two spaces. There are private parties only, here, usually starting at three in the morning and going until breakfast or later. The hosts are Arthur Weinstein and Paul Garcia (resurrected from the Jefferson). The décor suggests what a Ramada Inn bomb shelter might look like. The crowd is heavy with celebrities, and drugs are everywhere. But the club is well run, safe, and very relaxing, with a balcony that overlooks the dance-conversation area.

The Continental is not a public place. Unless the doormen know you or you've been invited, forget trying to bully your way in, especially given the bulk of some of the bouncers.

RATING: ◑◑◑◑

MERLE: 'At the best late-night places, there's some idea behind the night.'

"MY LIFE CHANGED COMPLETELY when I started covering the clubs," says Merle Ginsberg, who for two years put together the hipper-than-thou listing page "This Week," in the late *Soho News.*

"My workdays *started* at two in the afternoon. I walked into the office dressed in fishnet stockings, black miniskirts," says Merle, "and I kept my nightlife essentials in my desk—more makeup, a toothbrush, diaphragm, spike heels, and a few joints.

"My personal world changed when I got in with this crowd of artist late-nighters who sat around talking about Brecht, S&M, Day-Glo art, and abortions—simultaneously!"

In her *Soho* job, Merle, 29, gained a reputation for discovering new clubs of interest. "I have a nose for clubs the way Estée Lauder has for perfumes," she says. Now she puts that nose to use by running a phone-in gossip hot line (741-0035) and by making radio and cable-TV spots about the current scene. "For example, I wrote up the Pyramid bar first. Then *Women's Wear* sent someone down, and finally [John] Duka, at the *Times,* 'discovered' the place along with local TV.

"The real vitality of late-night will be in the art-world crossover into semi-clubs where there's some *idea* behind the night. All the best places have hosts with ideas. They weren't just creating hangouts, but creating events."

Favorite spots: Danceteria ("Fouratt is always interesting"), the Pyramid ("but already too crowded"), Laight Again ("for after-hours"), the RedBar ("for normal hours"), Inroads ("for crossover"), and the Continental ("although it's too chic-ish").

FOR SOMETHING ALTOGETHER different, there's the Bowling Club, at 110 University Place. Bowling was first written about as a trend in this magazine last year, but since then (in October) Alan Platt, a writer and former rock critic, and Jon Simon, a restaurateur, have organized the trend into a business. On Mondays, Tuesdays, and Wednesdays, the 44 lanes of this run-down bowling alley are reserved for the downtown fashion set. Lots of celebrities. Lots of attitude. Low lights. Not too much serious bowling, but plenty of beer. The fun goes from about midnight to five in the morning. But the club's popularity has produced anger in crowds unable to squeeze into the place, and there are waits of up to two hours for a lane.

Naturally enough, the Bowling Club is going bi-coastal—just like Peter Allen—and, come May 1, Los Angeles will get its own Bowling Club, run by the same guys. The Hollywood crowd will *love* it, don't you think? But, for me, the smell of rented shoes and a dirty ball have limited appeal.

RATING: ◑◑ (only because the crowd looks good)

HOW ABOUT SOMETHING SEXY? WELL, SAD TO SAY, the sexually oriented clubs seem to have fixed into a stale pattern. The same after-hours clubs—most of them gay—that operated three years ago are still going strong. There is, however, one strange sex club that may turn your stomach but deserves limited description—the Hellfire, a private heterosexual D/S club in the meat-packing area of the lower West Side.

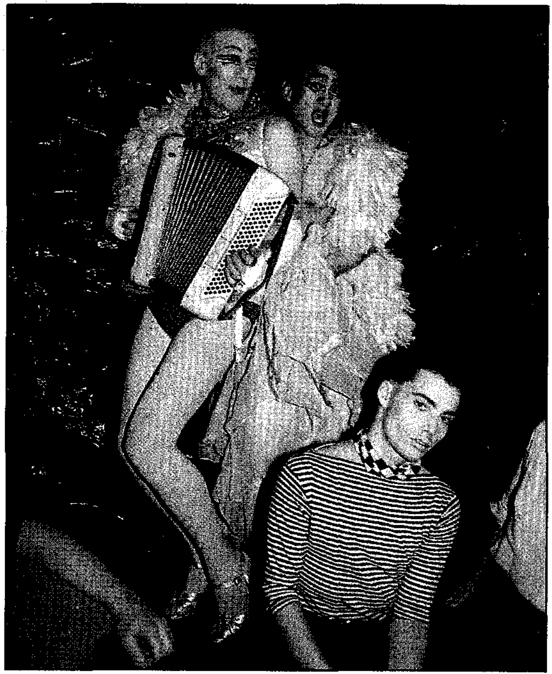
There are no signs marking the path to the Hellfire, just an unmarked doorway behind which a bouncer stands. If you look right (leather jackets or studded chokers are *de rigueur*), he'll let you into the basement club, where men pay $6 and women are admitted free.

Club-goers either wear clothes or not, and no erotic or autoerotic act remains unperformed on the main "dance" floor, it appears. Suffice it to say that one trip to the Hellfire will give you and Jerzy Kosinski plenty to talk about.

SPECIAL RATING: ☽ ⚯

THE MOST INTERESTING "new" musical-social aesthetic to arrive on the late-night scene is Caribbean. Since the sad closing of the Negril, there is a new, undiscovered club in which the worlds of the Caribbean and late-night fashion mix, the Reggae Lounge/New Berlin.

From 10 P.M. to 3 A.M., the club, located on lower Broadway, is devoted to the Reggae Lounge, where a bouncer frisks new arrivals with a metal detector. During this period, the club is more a Rastafarian hangout, with a few whites usually dressed in low-key two-tone (black-and-white checks, thin ties, patterned shoes). The admission varies. When "properly" dressed, I got in without paying the $8 cover charge. But when I arrived wearing a standard suit and tie, I was hit for the full admission.


Onstage at the Pyramid.

The Rastafarians are somewhat standoffish. "Hey, mon, you cop or tourist?"

But the music is perfect, and the Reggae Lounge crowd unselfconscious.

At 3 A.M., the club brings in the late-night crowd under the banner of the New Berlin (the old Berlin was an after-hours club that closed some months ago). The combination of these two worlds, devoted to a single aesthetic, is relaxed and beyond fashion.

RATING: ☽☽☽☽

At dawn, a chauffeur's head rests against the steering wheel of a white Rolls. He sleeps soundly until jolted by the sharp rapping of a diamond ring on the window.

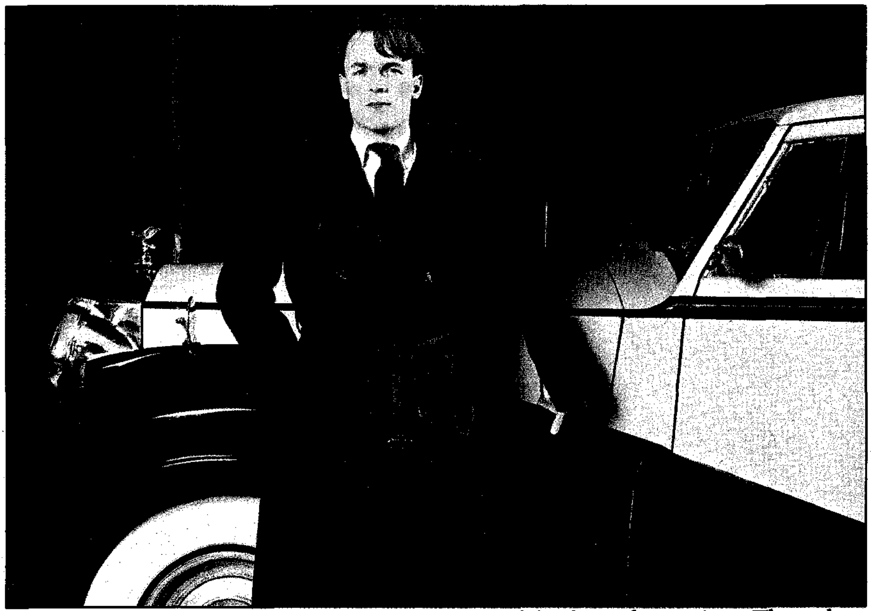
He looks up and sees his well-dressed passenger, now accompanied by her latest finds, two handsome late-nighters. Behind them, the corrugated-metal doors of a run-down warehouse on the lower West Side are rumbling closed. The driver quickly jumps out and opens the door for his passengers as he has many times since 1 a.m. The human cargo sinks into the darkened womb of tinted glass and plush seats.

They turn to one another, as they probably do each morning at this time, and they ask, "Okay, now where?"

PETER: 'Come 6 a.m., a lot of hopes are dashed.'

"IT'S ALL ABOUT STATUS, FUN, AND high hopes," says 24-year-old Peter Hubbard, an aspiring actor working as a driver for Cooper Classics, a limousine service that specializes in Rolls-Royces.

"A client usually wants to have a great time and impress friends," he says. "It begins with picking up the group one by one. Then dinner—if it's downtown, somewhere like the Odeon. Then there's the problem of where to go next. The Red Parrot is popular now, the way Studio 54 used to be. Then the younger ones want to go to places like Danceteria, the Ritz, sometimes Xenon, the Continental. A few end up at the Mine Shaft"—a gay sex club in the meat-packing area of the lower West Side.



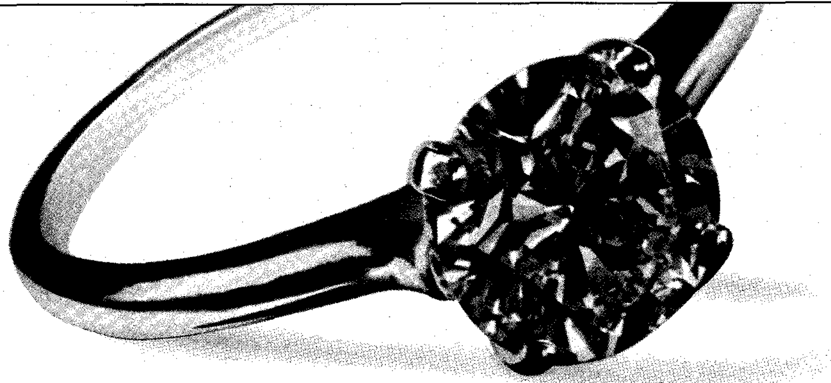
"That's a typical itinerary," Peter says. "What's really going on, though, is psychological. The hopes of the clients can be so high that there's no way they can be satisfied. Either the clubs aren't exciting that night or the date they want to go home with turns them down or goes with someone else. A lot of hopes are dashed.

"Come five or six in the morning, over breakfast at someplace like the Empire Diner, the fact that the night is over hits them," says Peter. "The role of driver can be hard then.

"But people are often delighted with their evenings if they know where they want to be and aren't just driving around looking for action. Then they are open to all sorts of things.

"But there are no rules," Peter says. "And every night is different. That's why I like late-night driving. You never know for sure what's in store for you or for them!"

Photograph by Roxanne Lowit.



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Alene and Abe de la Houssaye and their southwestern eats at Texarkana.

Where Should We Eat?

By Gael Greene

IT'S THE LONGEST-RUNNING LAMENT in town—the after-theater blues. Where to eat? How to avoid steam-table melancholy and the chairs-piled-upon-the-tables syndrome, the heartbreak and the heartburn? Isn't there anywhere to go besides Elaine's? The Brasserie? The all-night deli? Often on the late-night prowl it's not gastronomic epiphany the senses crave. The eye hungers for pretty people. The spirit longs for electricity: familiar faces, a real welcome, perhaps some midnight theater—improvisational, as in life. And the stomach wouldn't mind a perfectly grilled . . . anything.

Here are a few after-theater, late-night bedlams, some cozy retreats . . . new stars in the nighttime firmament, old favorites shining as brightly as ever, the latest bulletins from Heartburn City.

Note: The indicated closing time at each restaurant is the last moment at which you can put in your order. After that, you'll have at least an hour to linger (except at those places where we've indicated you'll be evicted sooner).

READING **Vanessa's** EARLIEST press release was like eating lamb chops in toasted marshmallow. A real appetite suppressant. "Aprez Nouvelle" cuisine, indeed. "A new fragrance is now being created . . . the scent of iris . . . worn by all the waiters and waitresses . . . used as an ambiance enhancer." Happily, by the time word of Vanessa's dazzle filtered my way, the restaurant was already a smash, booked fully till ten.

Having forgotten the breathless puffery, I was able to appreciate the stylish parrot tulips and candle glow, the calculated rose illumination and Art Deco touches, as part of the passion for perfection reflected in the prideful service, knowledgeable wine list (many of its entries tagged at $12 or less), and glorious food.

Details count. Small round rolls are

Photographed by Dan Wynn.

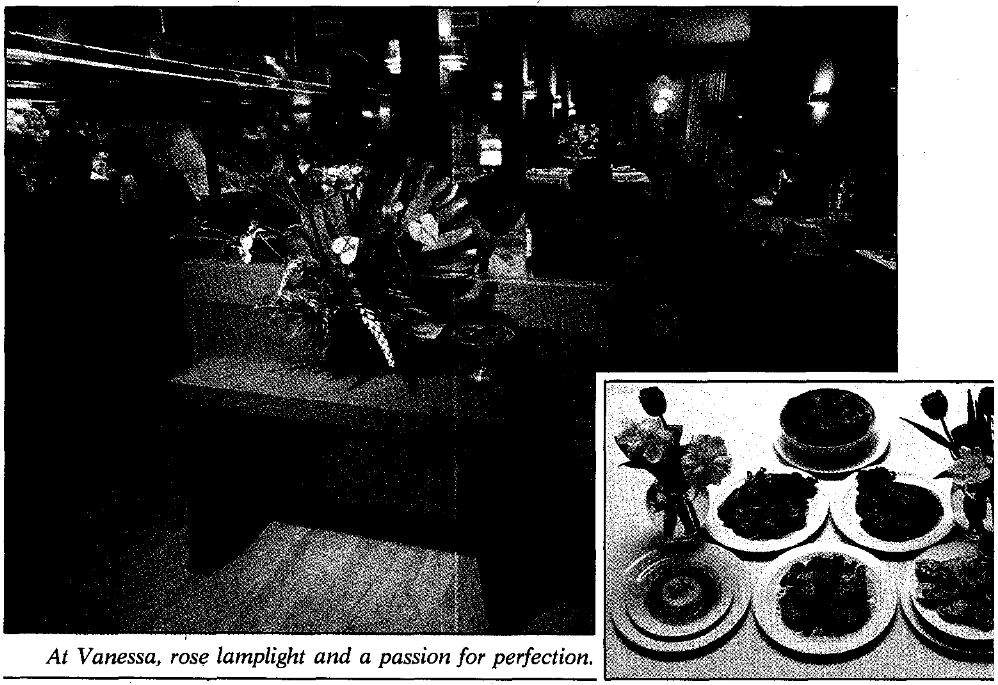
warmed and replaced promptly. Ramekins hold sweet butter under a flutter of paper with Vanessa's iris logo. But, in the end, taste in the mouth is the ultimate detail. The fragile flan Vanessa ($5), custard essence of shrimp and scallop, sits in a tasty puddle of lobster sauce. The seafood bisque ($3.50) has an odd, haunting perfume—coconut, perhaps. Delicious scallops of smoked salmon ($5.50) are rolled around peppery crème fraîche, with salmon roe as garnish. Carpaccio ($4.50) comes to the table at the perfect temperature, zestily dressed. Plump mussels ($5), streamered with leek strands, sit in a heavenly tomato-scented cream. A lush herb-tinged cream with a whiff of nutmeg graces tender little tortellini ($12 provides a taste for four). Asparagus ($4) are impeccable in the orange-spiked butter known as maltaise.

Crisp broiled whole baby chicken as an entrée ($12) is a marvel of moistness and mustardy-lemon flavor. Caramelized onion and crisp bacon nuggets set off splendid calf's liver ($12). Flavorful lamb ($15) is cooked precisely as ordered. Fish stew ($16), heady with Pernod, is ladled from a handsome tureen. And bass fillets ($17), lightly breaded and sautéed, ride on a nest of julienned zucchini in a tart beurre blanc.

Alas, the salmon is dry, its tomato sauce less than thrilling. One mussel trails sand. Seafood pasta is pasty. Shrimp are a loss. That beautiful liver is too sweetly sauced, and many sauces are oversalted. Vanessa's plan is not yet perfect, though in the grand scheme here these tiny flaws scarcely jar.

Voluptuous ice-cream profiteroles ($4) swim in wonderful warmed chocolate. Vanessa chocolate cake ($4) is significantly richer and wetter than a rather tame chocolate diablo ($4). Does anyone still want white-chocolate mousse? I long to see the end of that modish albino. Bitter-chocolate mousse in a pastry tulip ($5) is pure pow. But grapefruit-and-Campari ice ($4) might be more prudent.

289 Bleecker Street (243-4225). Daily till midnight. American Express (A.E.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.).



At Vanessa, rose lamplight and a passion for perfection.

T**exarkana** SINGS THE GOURMAND patriot's song—a celebration of Americana, specifically the hot and smoky feasts of the Gulf Coast and Southwest: hearty cayenned gumbos, spicy crayfish stews, (mostly) moist fried chicken, delicate catfish, pungent barbecues, and a parade of homemade condiments: ketchup and cayenne mayonnaise, tartar sauce, honey butter, and the green dynamite from Texas they call hellfire.

A bold masterwork choreographed by La Louisiana's Abe de la Houssaye and his wife, Alene, Texarkana is still inventing itself, but it's already a joy. Getting better every day. (The space is spare, balconied, painted desert-sunset, with a massive walnut bar designed by sculptor George Nakashima.) At times the throng backs up, reservations are coolly unhonored, the kitchen creeps, and the fiercely *Vogue*-ish hostesses are vague, if not indifferent. On tamer nights everything flows and the staff can be swift and deferential. Pickled okra and warmed corn muffins (that cry out for the house honey butter) welcome, and the wine list reflects chauvinism and taste. (Sturdy enough to stand up to barbecue: the '78 Cabernets from Mondavi and Ridge York Creek.)

Only once was the daily-varying gumbo less than superb (best was the duck with oysters and okra, $4), though sweetish pickled shrimp ($6) and Mississippi's idea of barbecued pork ($4.50) don't really stir the affections of this Yankee. Delicious catfish fillets ($10), so thin, need a lighter crumbing. And the boned fried chicken ($10) with honey butter and Cajun mustard is positively supernal when it arrives on the moist edge of palest pink. And the calf's liver's glorious ($12)—lightly crusted, exquisitely rare, under a shower of crisp bacon squares and scallion. Charred raw beef ($6) as a starter, the orange-and-onion salad ($3), odd cornmeal-battered fried okra ($2.50), and barbecued chicken ($11) are good, too. Excellent coleslaw and rather noncommittal black-eyed peas come with everything. Skins-on fries are more than worth the extra $2.50. Avoid the tough breast of duck, and order steak only as a gamble: Our $45 porterhouse for two was awful—sinewy, flabby, and, somehow, waterlogged. Jeremy's chocolate cake ($3.50) tastes like a truffle. There's splendid cheesecake studded with hazelnuts ($3), and tart rhubarb-and-strawberry pie ($2.75) that deserves a crisper crust.

Texarkana is still evolving. A new supper menu offers barbecued po' boys, hot tamales, tostada dip, and fried chicken. Dreams of whole suckling pigs in the mesquite fumes of the barbecue pit won't come true until there's been extensive duct work. The nastiness of a second-story kitchen is still to be overcome. But, even now, knowing mouths are putting Texarkana on the Manhattan map.

64 West 10th Street (254-5800). Dinner, daily till midnight; supper, daily midnight to 3:45 a.m. A.E.

SPRING BRINGS ASPARAGUS AND FETtuccine primavera, navarin of baby lamb, and pecan soufflé to the **Four Seasons'** Theatre Dinner (before or after, $26.50). Luxuriate in the architectural splendor of the Pool Room; explore the adventure of an extraordinary wine list that used to harbor bargains (alas, no more). Nibble pungent olives, disks of daikon, and buttery little croissants, ignoring the stale, insipid rolls. The prix fixe buys appetizer or soup, choice of entrée, a vibrant toss of spring greens and scarlet radicchio, a sweet, and coffee, plus a chocolate lagniappe.

To be brutally frank, the kitchen here is erratic. An evening of divine astonishment might be followed by a thrill-less lunch. Triumph trails yawn in a single meal, or some artistry is minusculely flawed—a magnificence of lacquered duck with meticulous renderings of orange and grapefruit in a too sweet sauce. And is it my imagination, or has the legendary spiff and snap of service unlaxed a bit? Our waiter seems to be an orphan from a rowdy steakhouse. And the maître d's "Hi" at the desk was cute and preppie, hardly Four Seasons. Still, I've never stepped through the doors of the Four Seasons without a thrill, a sense of anticipation, amusement, and enchantment, feeling instantly glamorous and rich. I can't imagine I ever will. And late-night dessert in the Bar Room, with its pride of handmade cheeses (with seasonal fruits, $7), serious wine by the glass ($4.50), and the temptations of the dessert cart ($5.50), is still another irresistible indulgence.

99 East 52nd Street (754-9494). Theatre Dinner, Pool Room, Monday to Saturday till 11:15 p.m.; dessert, Bar Room, Monday to Friday till 11:30 p.m. A.E., Carte Blanche (C.B.), D.C., M.C., V.

Texarkana's balcony adds room for the rapacious throng.

THE UPPER WEST SIDE is my home turf, and there are only two restaurants I cheerfully go to late (without being dragged, drugged, or blinded by love). **Shun Lee West** is number one. Certainly there must be other fueling stations for discriminating mouths, but experiments can become hopelessly dispiriting. Shun Lee's after-theater dim sum are sheer inspiration. Tin steamers appear, filled with splendid little dumplings—shao-mai and har gao, delicate deliciousness of shrimp and pork. Fried stuffed bean-curd triangles, zesty beef in noodle wrap, Szechwan dumplings with pasta cloak in a fiery puddle, big, fat stuffed crab claws, chewy little riblets, five-spiced fried chicken leg . . . the tariff mounts at $2.50 per saucer.

A pause for a bowl of Shun Lee's mythic hot-and-sour soup ($1.75), perhaps a taste of the Hunan lamb ($9.25) or lush eggplant ($6.50), or peanutty hacked chicken ($5.75), if something cold seems appealing. The cold delicacies are a special weakness of mine, fanning the throat to a scorch that a fruity rum drink might soothe. Is it too late for Hunan sea bass ($11.95)? Only nightmares of Dante's Inferno will confirm the wisdom of surrender.

43 West 65th Street (595-8895). Supper, daily till midnight. A.E.

HIDDEN BEHIND THE HULKING trucks of the meat markets, far west on 14th Street, is **Frank's**, all linoleum'd and super-watted, where breakfast begins at 1 A.M. with tripe, kidneys, and sweetbreads. Frank's is a many-splendored luncheonette. From 1 A.M. to 3 P.M. Frank's is pure vinyl, packing coffee and Danish to go or flipping hotcakes for the butchers in their long white coats, serving soup and egg-salad sandwiches at lunch. Grandpa Stefano Poggi helps tend bar, and son-in-law George Molinari Sr. runs the show. Wednesday through Saturday from 5 to 10:30 P.M., tablecloths come out and George Jr. essays coquilles Saint-Jacques and duck with green-peppercorn sauce. (And prices soar; those given are the cheaper, 1 A.M. to 5 P.M. charges.)

But it's innards in the wee hours that excite memories of late-night treks to Les Halles. Veal kidneys are fresh and sweet and really rare, little nubbins in a decent cognac cream. There are lamb kidneys too. And tripe stewed with vegetables (a dash of salt and pepper required), and ethereal sweetbreads—sometimes zesty oxtails, as well. The innards are $3 as appetizers, $6 as entrées. There is always tender skirt steak ($7) grilled or in a primitive Bordelaise sauce with mushrooms; good lamb chops ($10); and a gargantuan veal chop ($18). What counts here is the meat. Forget vegetables. They grow weary on the steam table. Home fries taste waterlogged, too. If you're not a snob about iceberg lettuce, $2 buys a mixed salad with a very tangy dressing. Try an easy-to-drink $9 Bardolino Bolla and homemade zabaglione (fresh, but bland, $2.50), magnificent coupe aux marrons fortified with Häagen-Dazs vanilla ($2), or Country Epicure's delicious cheesecake ($2).

There's even armagnac at the bar for a nightcap. That's because Ariane Daguin, daughter of the great Gascon chef André Daguin, has been coaching George. He could use a few pointers (and I bet he'd welcome them, too), but till Les Halles comes to New York, Frank's will do very well.

431 West 14th Street (243-1349). Luncheonette menu, Mondays and Tuesdays 1 a.m. to 4 p.m., Wednesday to Friday till 5 p.m. Dinner menu, Wednesday to Saturday 5 p.m. to "about 11 p.m." A.E., M.C., V.

LOVE ON THE HALF-SHELL HAS A preening clutch of singles clogging the bar at **One Fifth** Friday night. The cloakroom is closed. No space to hang. We slither through the phenomenal crush, toward the dining room. Midway I feel myself falling in love, but, alas . . . I'm too hungry. On to dinner. There's not much of a philosophical connection between the handsome dining salon, with its skillful borrowings from the old S.S. *Caronia* and its trompe l'oeil sea, and the hormones throbbing at the bar, except now and then a pickup is pre-consummated at supper. Mostly, swingle appetites take advantage of a sampling of brasserie items out front at discounted prices.

Staider folk dine, tended by chorus-boy waiters and dashing captains in black-tie or cutaway, on surprisingly good food. And the service is excellent if you don't mind the pretensions. Hard to imagine an appetite that wouldn't find something appealing on this menu, with its bistro classics and nouvellisms, its straightforward grills and tempting cold dishes—even sandwiches. The simplest offerings seem the most reliable: tasty filet mignon ($16.75), splendid herbed lamb chops ($15.50), a big, juicy charred bacon burger (for $7.50 it could come with fries or a salad), moist roast duck with currants or gooseberries ($16.50), and a zesty, rich Caesar salad ($11).

A trencherman's stew of rabbit on fresh noodles ($16) is wonderfully sauced, mingling flavors of pork lardoon, onion, and wine. If only the rabbit were juicier. Alas, moribund cassoulet offers mummified meats in a disintegration of beans. And crabmeat in puff pastry is marred by layers of raw dough.

One Fifth is committed to serious temptation. A full page of the menu is devoted to voluptuous desserts—including a lush bananas Foster ($5.50) flamed before your eyes (in a shipboard fantasy, why not?) and a hot-fudge sundae with chocolate-chip ice cream ($3.75), so spectacular we had to have it removed before we ran amok. Yet the wine list is equally serious, with great depth at gentle prices (considering the vintages).

There are restaurants with odd charms I can appreciate though I'll never go there again. Here's a rare one I know I'll revisit.

1 Fifth Avenue, at 8th (260-3434). Sunday to Thursday till 12:30 a.m., Fridays and Saturdays till 1:30 a.m.; brasserie, daily till 2 a.m. A.E., C.B., D.C., M.C., V.

Szechuan House HAS A SECRET: IT looks like a thousand other Chinese restaurants. Bright lights and vinyl. A tacky service bar. Shiny red menu with the same hundred dishes you find everywhere. But ask for the special seafood menu and suddenly . . . you are Magellan on a voyage of discovery.

Oyster soup, raw fish fillet, sea cucumber with shrimp and chicken, hoong sue turtle. These are delicacies seemingly guarded for the cognoscenti of the neighborhood and a loyal Chinese clientele, mingling with the odds and ends of Village people—mostly young—and, in the rear, the legendary handicapper who computes tout sheets for knowing horse-players.

"Clam in Chef Special Sauce" ($5.95) gives no clue to the delicious astonishment of raw cherrystones "cooked" in the heat of subtle scallioned broth. Kung Bo squid, dried and reconstituted, proves too authentic, with its antique taste and rubber-ball bounce. A sympathetic waiter decrees "No charge" and brings instead tender coils of *fresh* squid ignited with hot green pepper, a fine alternative ($5.50). Dong kwai eel ($6.75) is full of mystery: eel, obviously, including the head, an enigmatic mushroom, an unknown herb redolent of celery, the broth a haunting perfumed sea. Salt-and-pepper shrimp ($6.75) are much too salty for mortal man, until you strip the peel away. Then they're delicious.

Blue crabs ($4.25) are lush, but such voluptuous oysters ($6.50) deserve a finer batter to be fried in. Savagely, we strip the batter away. Mustard greens ($4.50) in a thickish broth ought to be crisper, too. Asked to steam a whole fish "not too cooked," the kitchen delivers an exquisite beauty ($8.25) ribboned with julienne of ginger, bamboo, ham, scallion, and black mushroom. A tentative flirtation with the regular menu brings lightly cooked rose-red sea scallops and garlicky eggplant that are good enough, but not impressive. Exotic rum potions designed to delight pirates and missionaries are sweet, fatten the bill, and curl the tongue, but the little paper parasols they wear look wonderful tucked behind a Don Juan's ear.

92 Seventh Avenue South (929-4816). Sunday to Thursday till 1 a.m., Fridays and Saturdays till 2 a.m. M.C., V.

For late-night dim sum . . . Shun Lee West (at center, co-owner Michael Tong).

La Camelia HAS ITS OWN SCENT OF high fashion—the moneyed troops of *Vogue*. These women never make its pages, yet *Vogue* makes them. These are the toned, streaked blondes of Long Island, bracelets sliding up and down tanned, aerobically disciplined flesh . . . rings in multiples, especially on the index finger . . . faces that look professionally painted. The slick and flash of La Camelia, with its chic white piano bar, its hard-edged mirrors, its checkerboard marble, its high-decibeled din, are their perfect setting. And the kitchen's high-Italian bravura and bold flavoring are the fuel of choice for their knowing mouths.

They pile out of the rented limousines, these followers of the Rainbow Room's Tony May (a partner here with his brother Luciano Magliulo and chef Carlo de Gaudenzi). They are at home with the quirky, exaggerated elegance of classic Italian service in our town—the waiter's flowery descriptions of the daily specials, comic-opera fingers dancing; the running of the pepper mill; the nihilistic no-one-knows-who-ordered-what; the occasional sputtering stalls in the kitchen.

And yet the food is good—at least the appetizers and pastas. The seafood salad ($7) sparkles. A zesty green sauce and disks of salty grana grace the fragile raw beef carpaccio ($4.50). A mash of lentils escorts garlicky sausage ($5.25) in a glaze that is sweet, but not too. Tasty thins of veal ($6.50) are blanketed in a tuna-scented mayonnaise. The truffled liver mousse ($6.50) is an astonishment of flavor. Even the hot seafood antipasto ($6.50) has style and definition.

Pleasing pastas follow. Superb little tortellini with meat ragù in a pastry shell ($20 for two) is a triumph. At this point, the kitchen starts to stumble. Except for veal medallions in truffled meat glaze with porcini mushrooms ($14.50) and decent lamb chops ($15.50), none of the entrées tasted has real finesse. Liver served with sausage and delicious caramelized onion on little cushions of fried polenta is overdone and snarled with veins. Red snapper has been cooked too long also, and tastes over-the-hill. Shrimp with Gorgonzola is an inedible muck. The shrimp curled over the daily sole should have been sent straight to the garbage.

Spirits revive with dessert. A soufflé ordered "creamy in the middle" comes that way (it's $10 for two), and the tarts ($4) are pleasant. Espresso has the desired dynamite. And an admirable celebration of Italian wines organized by region offers dozens of bottles priced between $12 and $14. With wine, tax, and tip, two can spend $85 and up here.

At ten the piano begins. Customers feel free to join in. A blond beauty in white jersey dinner dress takes the mike to sing . . . surprisingly well. At precisely one—"like the trains"—the chef serves small plates of free pasta to survivors at the bar, where an eau-de-vie of poire or a cognac will cost you $5.50. And then even the maître d'hotel feels called to try a swan song. Giggling, he surrenders. "I'll stick to maître d'-ing," he vows.

225 East 58th Street (751-5488). Dinner, Monday to Saturday till 11 p.m.; supper, Monday to Saturday till 1 a.m. A.E., M.C., V.

WHAT ELEVATES THE **Ristorante Primavera** above the dozens of small Italian restaurants with copycat menus and intimations of elegance is the charm of its warm red brick setting, with those great bursts of fresh flowers . . . and Nicola Civetta himself—the romantically handsome, dashingly old-fashioned host bursting with enthusiasm and pride. As one sophisticated jet-set habitué of Primavera observes, "Whatever you ask, he will give you, no matter how eccentric . . . and if you don't feel like thinking, he will plan it all for you." The spirit of gently determined indulgence infects the staff too, never flagging, even as the clock ticks toward midnight.

You might think fresh basil had just been invented when Nicola offers linguine ($11.50) in a creamy green pesto. He apologizes because weather has stymied the supply of the tiniest squid—serving delicious little adolescent beauties ($6.50) as appetizer instead. He waxes eloquent over the spring advent of baby goat. Over the years I can recall splendid cassola "nostra" ($16.50), with eel and lightly cooked fish in a tasty red sauce; savory rabbit ($14.50); a giant veal chop ($19.50); tender shell steak in a sauce scented with barolo ($19.50); and kid roasted crisp and crackling ($21). True, the kitchen is not dazzling, but the good fare and occasional triumphs keep Primavera booked, often a day ahead. The wine list has both reasonably priced wines and a few rare old Burgundies and barolos to fantasize about. Zuppa inglese ($4.50) is lush. And the intricately sculpted fruit plate on ice ($9 for two) is a work of art.

1570 First Avenue, near 81st (861-8608). Daily till midnight. A.E., C.B., D.C., M.C., V.

IT CAN'T BE THE CRAYONS FOR SCRIBbling graffiti on papered tables. Certainly it's not the boxy happening of space, with its green clouds here and there, odd scatterings of columns, ancient tile floors. Perhaps it's knowing that friends can page you and a waiter will circle the room ringing a bell, your name on the blackboard. Perhaps it's a sense of ritual indifference—the "no reservations" challenge—a feeling that your outfit is being rated *outré* or just plain out, before you're shuffled off to wait at the bar. How cheerfully, how docilely the sheeplets mark time.

Whatever the idiosyncratic recipe, **Café Un Deux Trois** draws hordes of hot little chic-lettes and the voyeurs that inevitably follow. If there's a way to drape a leg that isn't on view here, it hasn't been invented. Satin-jacquard houri pants. And bright-green cotton jodhpurs. And peg whites with a white

The early show at Frank's (at center, in white, George Molinari Sr.).

cutaway and red sneakers. Before ten, it's possible to get a table. When the nearby theaters break, the flock pour in. And wait. What they ultimately eat is decent bistro fare and some of the best French fries in town.

Sensibly, the kitchen avoids haute ambition, except for some Moroccan whims. Couscous ($16.25) is delicious. But bisteeya ($4.50), that ethereal pie of pigeon and egg in tissue-thin pastry, emerges here resembling turkey stuffing. (Some customers adore it.) Chicken wings ($4.50) with a sweet dipping sauce apparently are a passion. Country pâté ($3.75) is edible. Thick homemade pea soup ($3.25) is as superlative as the carrot soup is ghastly. Lush mussels in garlic butter ($4.50) take on a hard edge under the grill. Steak tartare ($11.75), already mixed, is, like the steak frites ($11.95), acceptable. Calf's liver grand-mère ($12.95) arrives tender, rare, and tangy. Seafood steamed in foil ($16.25) mixes gently cooked fish and shrimp with hardening of the arteries in a zipless tomato bath. A wonderful salad ($7.95) tosses potatoes, chicory, romaine, walnuts, and blue cheese d'Auvergne. Desserts are not crucial unless you long for a custard charlotte in a soup of crème anglaise ($4.25) and love even ordinary profiteroles ($4.25) with a passion.

123 West 44th Street (354-4148). Daily till midnight. A.E., M.C., V.

NEW YORK IS A TREASURE HUNT, AND **Capsuto Frères** is a challenge—really tough to find, a distinguished 1891 landmark warehouse in the near-desolate frontier below Canal Street. How civilized to stock serious cigars and magazines—highbrow, high-budget, high-tech: not just *Le Monde* but *Le Canard* as well, and the *Wilson Quarterly*. How satisfying to find excellent charcuterie and cheese for a wee-hour supper, and good bistro fare till 2 A.M.

Sparkling-fresh clams and oysters sell by the piece, and there's pâté, smoked trout, lyonnaise sausage on spinach, and snails to start. The creamy mousse of duck au porto ($5.75) is peppery and good. Nicely glazed crêpes wrapped around minuscule scallops are rich enough and big enough to be supper ($6.25), tasty enough to distract from the absence of scallop flavor. Seafood linguine shows real finesse ($13.95), and lardoons of pork, onion, and red onion perfume a tasty coq au vin ($8.95), though the bird itself is overcooked. A decent steak is served with frites crisped to potato sticks ($11.95).

For late supping there is that splendid charcuterie plate ($6.75), with fine salamis, a smoked pork chop, and a zesty terrine. The cheese plate ($6.50) may offer Bel Paese, ripe Brie, and a wedge of explorateur, all at room temperature, plus grapes, a crisp apple, and a truly ripe pear. For dessert: creamily frosted bitter-chocolate cake ($3.50), less than fervent chocolate mousse, stodgy fruit tarts, and fresh fruit ($3.50) as architecture: grape ramparts, fluted orange slices, strawberry fans like flying buttresses, and a foundation of bananas kept white in orange juice.

Born in Egypt, raised in France, the Capsuto brothers have been in and out of the restaurant business always. They did everything here themselves—carpentry, flooring, kitchen, even the plumbing. One of them—Jacques, Samuel, or Albert—is usually on hand, serious but laid-back, like their bistro.

451 Washington Street (966-4900). Supper, daily till 2 a.m.; bar, till 4 a.m. A.E.

EVEN IN THE PSYCHIC TRAUMA OF A spring blizzard, **Fiorella** sustains its cheering greenhouse effect. The protected-garden feel, the concerned and knowing waiter urging a cognac as aperitif to still the shivers, the spiff of brass and lacquered wicker in a lush tamed jungle . . . all vibrate with positive potential. Though lunchtime crowds can snarl the service and subvert the kitchen, Fiorella is capable of fancier handstands. Pretty flowers, splendid country bread in sweet handled baskets, ramekined butter with paper protector, crayons for doodling, a lot of thought and originality in the menu, prices that are sane in a Zip Code that has gone berserk. Clearly, someone is trying very hard.

Neapolitan garlic bread ($2.95) under a melt of mozzarella might be sufficient as appetizer for two, maybe four. Eggplant with prosciutto in an ooze and melt of cheese and sauce ($2.95) is good, too. But tendrils of dandelion with crisp-fried pecans and thin tongues of sautéed zucchini in vinaigrette ($3.75) are magic. And green and white tortellini ($4.75) tossed with ham and small peas (frozen, of course) in a celestial miasma of cream and cheese prove irresistible. All the daily specials one evening impress: delicate trout ($12.75), boned and smoky from the grill; a tangy stew ($12.25) of fresh, nicely cooked seafood in a tomatoey broth with herbed toast; and spiedini alla Gallia ($12.50)—quail, veal, sausage, bacon, and chicken livers en brochette with rice and a wonderful spicy sort of ratatouille. Another evening a whole baby chicken ($11.75), moist as can be, cries for a surface crisping, as does good veal hash ($7.95)—big chunks with accents of red pepper and a poached egg. Where the kitchen flubs, alas, is in relying on sauces that stultify as they sit, while seafood petrifies and chicken dries to the texture of rope, or, at lunch, when even the celestial tortellini nonna loses its balance.

Lush desserts—starring Fiorella's own tartufo ($4.25)—are piled high with whipped cream and shards of almond. Weekends there's a "great late supper," with champagne: choice of veal hash, smoked-salmon crêpe, or frittata, and coffee, all for $8.95, or a nightcap of caviar in a crisp angel-hair frittata ($18.50), on scrambled eggs ($6.50), or red and black on toast ($12.95).

1081 Third Avenue, at 64th (838-7570). Monday to Thursday till midnight, Fridays and Saturdays till 1 a.m., Sundays till 11 p.m.; dessert, Monday through Saturday till 1 a.m. A.E., M.C., V.

Chin-Ya IS A RATHER DOWDY FIXTURE beyond the seedy lobby of the Woodward Hotel, on West 55th Street, but where else can you get sushi at 4 A.M.? Popular as a fueling stop for the Studio crowd, Chin-Ya's less than sparkling sushi probably tastes better if you're slightly stoned. After a tumbler or two of sake you won't even feel stupid if you become paralyzed, sitting too long shoeless on the tatami mat. Sashimi here is sprightlier on its own than in sushi. But a long roll call of side dishes and exotic soups harbors wonderful possibilities for a bizarre, almost otherworldly supper. Anyone would be delighted with Chin-Ya's fried dumplings ($4.25) and the fried tofu ($3)—silken melt of bean curd inside a crisp-edged cube. But adventurous mouths will be thrilled by tender little morsels of raw squid, shiokara ($2.75), in a sea-scented ooze that is haunting and elemental. Yamakake imo ($6.50) buries bright-red fingers of raw tuna in a sticky goo of grated Oriental yam with swirling threads of pale-green seaweed. Tarako chazuke ($4.50) floats pale-coral rounds of cod roe on rice in a delicate broth with sesame seeds—a heady, aromatic taste of the sea.

For the less adventurous there are noodles, of course, and chicken katsu—the Japanese rendition of fried chicken on a skewer—and familiar items, $10 as entrées, $14 complete with soup, rice, tea, pickles, and dessert. Shabu shabu ($11), the simmering hot pot of broth, elsewhere dramatically presented for guests to cook curls of raw beef and cabbage, is a *fait accompli* here, finished in the kitchen, then served to our crew of eight. Beware of ordering by number. I asked for No. 8 and got eight orders of tarako chazuke. Muttering and shaking his head, the waiter reluctantly took five bowls back to the kitchen.

210 West 55th Street (586-0160). Monday through Saturday till 4 a.m., Sundays till midnight. A.E., D.C., M.C., V.

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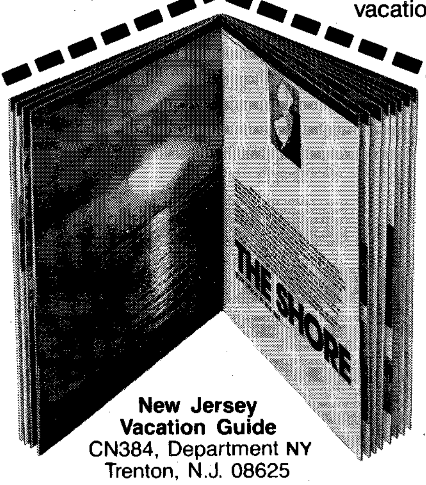

LATE-NIGHT CHOW AT **Greene Street** is nouvelle cuisine eaten by candle glow to amplified jazz in a soaring theatrical space with many-splendored levels, potted trees, and a sweeping painted backdrop of a fantasy New York. Amazing to see what magic owner Tony Goldman has created in what was once a garage for garbage trucks and an old metal-cabinet factory. A full house Thursdays draws jazz fans, romantic duos of all ages, and, most splendiferously, a young sheikh in a $12,000 Piaget watch and custom-carved cowboy boots drinking Roederer Cristal with an adoring adorable glued to his side. Clearly he's a rock star or an Iranian in exile.

You have to believe jazz goes with haute cuisine to love Greene Street at suppertime. The two make a dissonance for me. Of course, you can dine before show time. Will you want to? If dining must be, for you, great food close to perfection, never mind venturing here. If the great creative fancies of nouvelle cuisine amuse you even in journeyman hands . . . *voilà!* Here it is, second-string nouvelle. Adventures galore! Snails and quail eggs with mushrooms in cassolette ($6.50). Hot flan of sea-scallop roe ($6.25). Roasted pheasant with poached pear ($19.75). And simpler notions as well. Plus the best big pillow rolls in town, chewy and warm. And—except for some very salty sauces, a dejected Mikado salad, ineptly cooked shad and roe, and scallops one whiff ought to have condemned to the garbage—almost everything is edible. Especially a fresh batch of sea scallops in lemon butter with salmon roe, radish, and mushroom ($15.75); sweetbreads in a pastry barquette on a pool of watercress cream ($5.75); veal medallions with a pastry tuffet of marrow and shallots in Brouilly butter ($20.25); a pleasant enough cassoulet ($17); tenderest lobster ("Undercooked," we begged) with carrot rounds and julienne of orange peel ($22.50). Desserts *do* go with jazz, in my sensibility. Best: pear tartelette ($4.75); an exquisite terrine of fresh fruit with two sauces ($5.25); crunchy almond sucées ($4); moon tart of lemon with pouflettes of meringue ($3.95); and grapefruit sorbet splashed with vodka in a balloon goblet ($3.75).

Should a jazz joint stick to burgers and ribs? Tony Goldman's dream would be shattered. He wants it to be grand. To soften the financial blow on jazz lovers, he has lifted the cover charge. And with three courses easily $50 to $60 à la carte—figure $90 with a modest wine, tax, and tip for two—the new $17.50 prix fixe Sunday through Thursday is a positive bargain.

101 Greene Street (925-2415). Monday to Thursday till midnight, Fridays and Saturdays till 2 a.m., Sundays till 10:30 p.m. A.E., M.C., V.

MOST GRADUATE EXHIBITIONISTS agree: **Wings** is a crossroad on the peacock parade. Fanning tail feathers at the balconied bar, the men in Bogart slouch felts, a woman wreathed in smoke from her thin brown cigar feign ennui and indifference as they study their images in the mirrored wall, oblivious to the tumultuous exit of a fashion accident, a pudgy beauty in fringed western jacket with silver-foxtail stole.

Ah, that staircase, the curving descent to the incandescent pink womb below! How sublime for preening. An innocent might suspect a sudden epidemic of bladder weakness, so many times must the denizens of the bar sweep to the rest rooms below. Downstairs, the dining room is all exquisitely subtle variations on custom pink, an accent of neon, pink corduroy to nestle on, and—spotlit—giant polyurethane lilies, both phallic and vulvesque. Bare shoulders belong here, and that woman in taffeta with explosions of sleeve, and the blond foxes in striped minis dining in nubile trio. The host, a cigar growing out of his face just below his nose, directs the traffic from the entrance above. Saturday night brings odd couplings, stunning young women with stoned *boychiks,* one of them in black-tie and red leather pants. "If you see anything you like, I'll wrap them up for you," a waiter wryly offers.

Wings is a feast for the eyes. The intellect need not be strained. Talk in shouts is possible. Conversation is not. Squeals vie with the hot jump of jazz piano that cools, blissfully, about eleven, for the moving, bittersweet songs of Judy Dozier. If mostly inept mockery of serious nouvelle cuisine does not set your spirit on edge, if an occasional kitchen triumph with a possible floor show is enough, brave Wings on a Saturday night. If you're in luck, there may be a creamy, flavor-rich cauliflower soup ($3.75) and lush little pillows of sweetbread in puff pastry ($7), boldly herbed chicken with garlic ($14.75) and delicious fried potato strings, an oddly cut but nicely cooked thick slab of bass in a fragrant cream ($15.50), and a fine filet mignon with marrow in good red-wine sauce ($18.50), followed by an amusement of desserts, everything garnished with sliced strawberries (occasionally ripe) on a pouf of whipped cream, whether fitting or not: sorbets ($3.75) of intense hue, homemade ice cream ($3.75), or rich chocolate velvet in a meringue crisp ($4), cloyingly sweet mocha dacquoise, and, one evening, sublime pineapple tart ($3.75), devoured down to the last morsel.

What a shock, then, to return a few Sundays later and find Wings brooding in near-isolation. Perhaps fashion's Tinkertoys step back through the Looking Glass after Saturday tea parties. Now the kitchen's awkwardness and mis-

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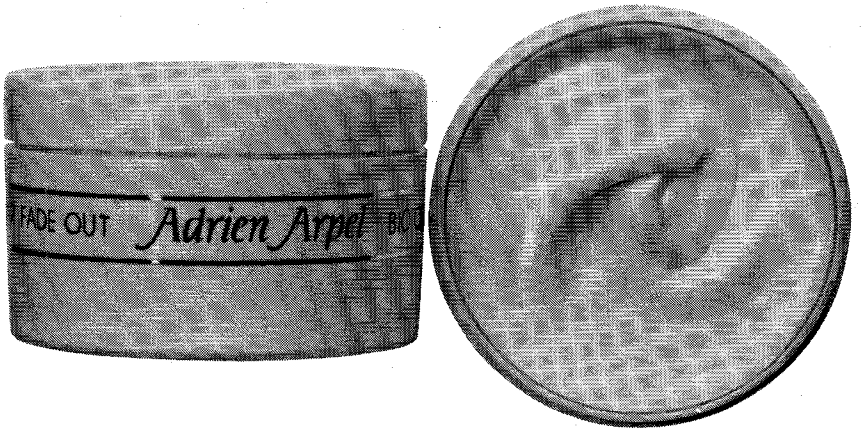
Adrien Arpel



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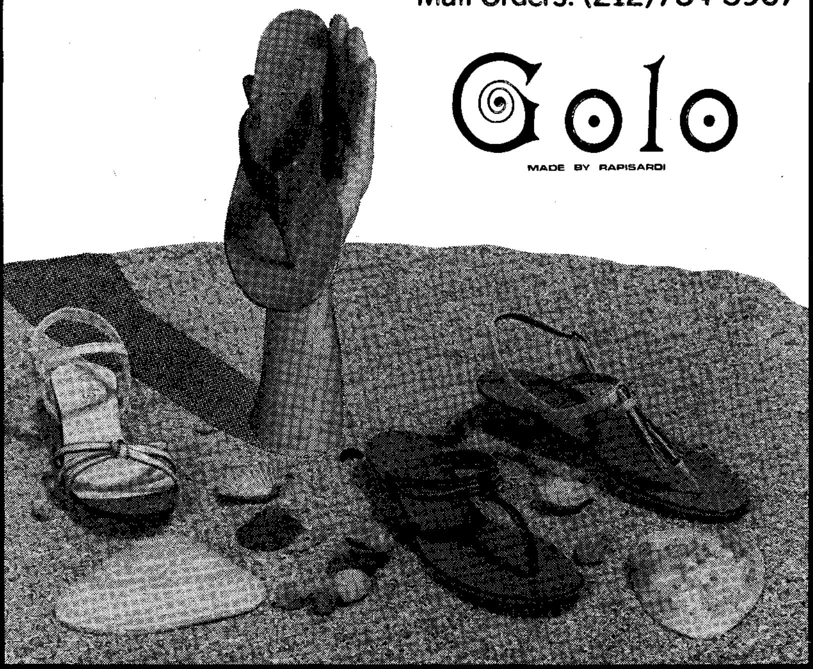

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guided enthusiasms are more annoying: Odd off-taste of spoiled garlic in the spinach and the ratatouille; overcooked veal and dried-out sole; unseasoned pasta, stingily morel'd; amateurish flan and fatty oddments of lamb, not delivered rare, as ordered; a pristine onion someone forgot to cook (monument to miscomprehension of the nouvelle cuisine). The food without the fashion feast, with nary a knee or a naked clavicle in sight (except your own), may not seem worth the $90 or more you can spend for two.

76 Wooster Street (966-1300). Sunday to Thursday till 1 a.m., Fridays and Saturdays till 2 a.m. A.E.

THEY ARE FOUR-DEEP AT THE BAR IN the Stygian murk of **J. S. Vandam.** What a city. A wrecking ball draws a crowd. Disaster draws a crowd. But nothing draws a crowd quite like a crowd. Tables and booths back there in the bosk are crammed. It's a scene from Hieronymus Bosch. There's a 90-minute wait for a table at 10:05 Saturday night. And they're waiting. There's a twelve-minute wait for a seat in the ladies' room. Directing traffic—an eminence in black with deep-plum lip liner—is partner Susan Canger. Like the elusive Otto of Pennsylvania, she would prefer that the name of the place never appear in print. The bridges and tunnels are already clogged with aggressive bumpkins who long to break bread (crusty and warmed) with Cheryl Tiegs, Bianca, Paul Simon, Peter Frampton, Richard Gere, Glenda Jackson, Perry Ellis. Can't say who's here tonight. Watch them counting greenbacks to see if they can make the bill. There's a flashy Paloma Picasso look-alike in the farthest booth wearing a shiny red straw pancake on her head, eating grilled duck but feeding on the bar crowd's admiration.

It's not easy to make a fashion statement here. It's so dark. Indeed, there's a theory that last year's passion for metallics was conceived in the shadows of J. S. Vandam, where gold lamé and silver tinsel seem almost subtle.

Vandam's most fervent champions are more or less realistic about the erratic kitchen. But they insist that you can avoid gastronomic insult and starvation with crab-and-hearts-of-palm ($13) or endive-and-red-pepper salad ($3.50). Are they kidding? Frozen crab and canned palm, undressed endive. Determined to get with it, to feed on fashion and reflected fame, twitching to the reggae beat on the celebrated sound system, I'm trying one more time. And I'm finding an appetizer to risk: leeks vinaigrette ($3.50). And is it a miracle? Wonderful grilled duck ($12). Splendid lamb chops, too ($13.50). Even the quail ($15), a trio served very rare, are impressive. Given past experience, I don't dare promise such triumphs again. Obviously the Visigoths banging at the door scarcely care.

150 Varick Street (929-7466). Supper, Monday to Thursday till 12:30 a.m., Fridays and Saturdays till 3 a.m. A.E., M.C., V.

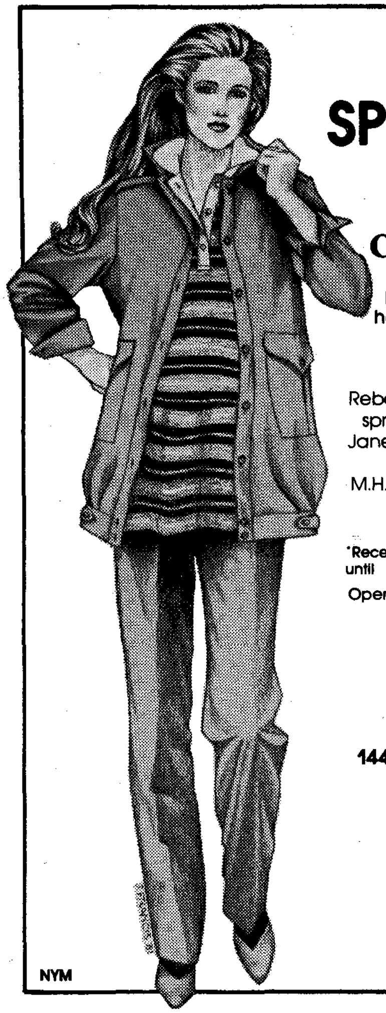
La **Coupole** WAS THE DEB OF THE year, a great beauty with fine bloodlines, launched with brilliant flackery. On the first night she bowed, *tout* New York, Rome, and Paris thronged in, dazzled by her dazzle, dazzling in their own dazzle. Seams strained to hold the hurricane of fashion heavies, cinema meteorites, the dandies and powers, industrial scions and twiglets. People-who-don't-go-anywhere-unless-it's-happening stalked the handsome tile floor of this authorized clone of the great French brasserie, preening in the reflection of their own glamour. If names make your blood race, this was the season for severe hypertension. You didn't need a subscription to *Town and Country* or *W.W.D.* Even cousin Wilma in Idaho could recognize these faces.

Did anyone mind the shriek and din? "It's just like France," said the handsome gray-haired man whose table touched ours, his early cheer quickly drained by the homesick blues, waiting for dinner. In the beginning, the run-the-house computer put the kitchen in epileptic fits. The staff acted as if they'd been lobotomized. And the food was disgusting. "Oh, food isn't really that important," observed a most accurate seismograph of late-night chic, my chum the beautiful Broadway producer. "What counts is everyone you know is there. If it takes an hour to get a glass of water at midnight, why hassle?"

For a while it looked as if no one minded the dispirited grub and general anarchy. Now, it seems, there are symptoms of disaffection. The urgency is fading. The waiters are humble, tables are empty. Our captain, Jean-Michel, looks calm, even philosophical, as he blends a very tasty steak tartare with . . . can it be? Ketchup. The French are so perverse. Is it too late for La Coupole? Some debs have very short seasons. Some blossom into women of substance. La Coupole's fate is a mystery.

2 Park Avenue, entrance on 32nd Street (696-0100). Daily till 2 a.m. A.E., C.B., D.C., M.C., V.

THE **Greenery Café** EARNED ITS fame as a bustling pit stop on the Upper East Side mating circuit. A pleasant place, the glass-wrapped greenhouse is fine for people watching. The romantic balconied retreat behind glows soft rose, with tiny lights on mullioned mirrors and the strains of Gershwin and Sinatra. Determined to switch the house image from erotic to gastronomic, the owners hired chef Joe Vitanza away from the range at Hoexter's. Sagely, Vitanza works within his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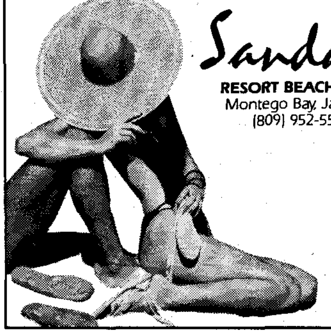

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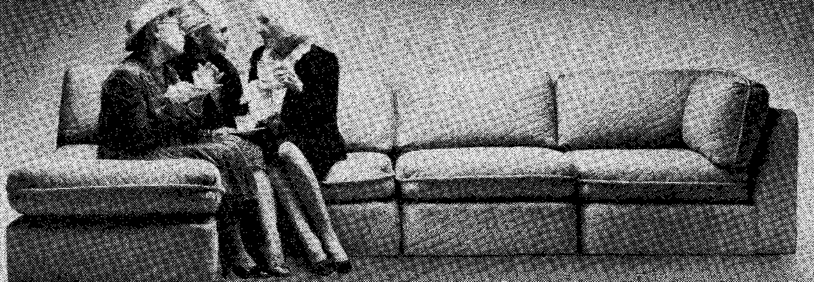

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means, avoiding the shoals of the nouvelle and the quicksand of stodgy Continental.

Superior bread kept warm in a napkin bunting is the first sign of caring. Each night a different wine, chosen to complement the specials, is discounted from the listed tariff. Onion soup ($2.75) is a strong lead-in, or lively littlenecks ($4), or very crisp string beans with red peppers in a tasty vinaigrette ($2.50). The chef's triumphs are modest—a big bowl of clams and mussels in a luscious saffron broth ($11.75), lustily spiced sausages basquaises ($9.75), green tortellini swimming in a richness of cream and cheese ($8.50). He manages to deliver calf's liver both thin and rare. A thick salmon steak is pink at the heart (as requested). The spinach-stuffed mushrooms taste weary ($3.25). The vegetable soup ($2.50) doesn't thrill. A splash of water from the pasta-boiling pot would help the linguine primavera ($7.95), but it needs more flavor too. Mustard sauce masks the taste of delicate little squares of lotte ($10.95). And there's a strange off-taste of burned garlic one evening in the sautéed shrimp ($5.75). But duck ($11.50) and breast of chicken ($8.95) are good enough. And potato-skin ($2.75) fans probably won't mind the overkill of bacon, melted cheese, and sour cream.

Eager amateurs fetch and pour, sometimes clumsy, but well-meaning. Desserts range from slightly dry brownies ($2.75) to a lascivious chocolate cake ($2.50) and richly excessive cheesecakes ($2.75). With entrées $8.50 and up, a complete dinner for two with wine, tax, and tip could cost $50 to $60.

1340 First Avenue, at 72nd (570-0060). Monday to Saturday till 2 a.m., Sundays till midnight. A.E., C.B., D.C., M.C., V.

SINCE **La Gamelle** IS A CHEERFUL, popular hangout for artists and dealers and citizens of SoHo, with the daily fare chalked on two blackboards, one in English, one in French, the bustle and push are not unreasonable. You can forgive the din, the radio commercials (after all, the jazz is hot), the half-hour backup at the door, the staff's breathless race and shrugged apologies, even the 30-minute lag at table waiting for appetizers from the cold box.

What rankles is that even bistro food ought to be better when a simple three-course dinner costs $30, *tout compris.* Once you stop being grumpy over the lurch and wait, not to mention the ugly bread that not even warming helps, bonhomie almost wins. La Gamelle is cozy, SoHo, French, after all. Look at all these nice-looking people being French, or trying to be, and the magnificent trio of ladies from Tashkent in embroidered robes. (I suspect they're just plump. The Rocky Mountain Sybarite insists they're from Tashkent.) And why is the clock stopped at 2:10? He's got a theory about that too ("Because nice girls don't put out till 2 A.M.").

Afterward. After a nice mousse of duck ($3.25) and a terrine maison that's over the hill. After carrot soup like unadulterated Gerber's toddler purée. After a duck that tastes watery, as if it were simmered, then held in liquid before roasting. After instant couscous in a poor stew of gargantuan vegetable chunks, slightly dried-out chicken, and unidentifiable meat. After a decently juicy chicken ($8.75) with an accent of mustard that could have been wonderful crusted with crumbs and hot Dijon. After nine leaves of endive in vinaigrette, for $4, and a pleasing house salad, $3. After lemon tart in a cheap, shabby crust. Even after a pleasant crumble of dacquoise ($3.50) and berries buried in cognac-spiked whipped cream ($3.25), and the waiter offering Sankapuccino. Then comes the bill, and with it the blues. *La gamelle* means "the messtin." Perhaps that's meant as a caveat.

59 Grand Street (431-6695). Daily till 4 a.m. A.E.

HIP FRIENDS ON THE UPPER WEST Side cheerfully splurge $7 on a taxi to whip over to the Lower East Side and sit at a rickety table spread with a jaggedy tear of paper for dinner from **Evelyn's Kitchen,** at Pete's Place. A year ago it felt fiercely punk here. And though the homey French fare is not really great, an amateur anthropologist could feel immersed in a strange new culture. Kiss only knows where all the pomade and black leather went. The crowd now seems more relaxed, refreshingly uncalculated; young couples from the neighborhood and cops from the next-door precinct rub elbows at the seedy bar, overlooking a greaser or two at the pool table.

If I seem a little grouchy, it's because I resent waiting 40 minutes (when the prognosis was a confident "20") for a mostly nondescript dinner that is so slow to arrive that we leave crumbs of anxiety in the bowl that holds such tasteless bread.

Why do Evelyn's fans return? They love her spirit, admire the way she just moved into this mangy old bar, leaving the photo of John Wayne and the posters of baseball stars; they dig the gold of the jukebox. The crudité plate ($4.75) is a crunchy hors d'oeuvre for two, arranged to order (if you wonder why it took forever). The salads are fabulous endive with ham and walnuts ($4), and goat cheese with tomato, watercress, potato, and walnuts again ($4.50), both in a delicious creamy vinaigrette. Mussels stuffed with garlic butter and parsley ($4.50) can be good. Fans like the leeks vinaigrette ($2.75) and leeks with ham and cheese under a glazed Mornay sauce ($4.50). Once there was a good fish

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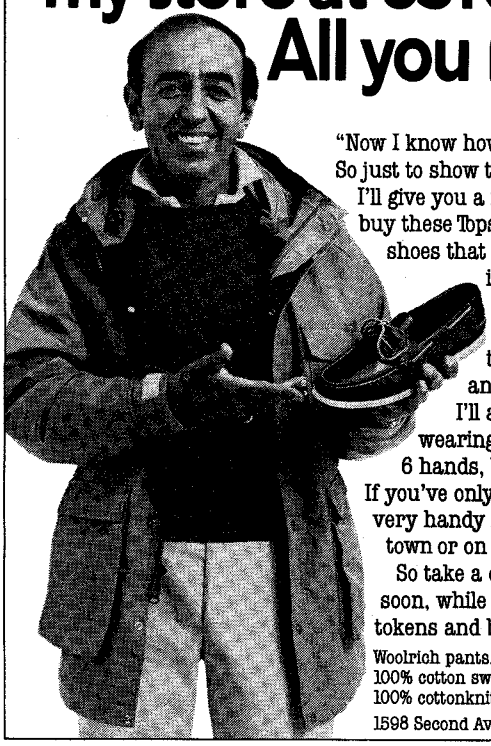

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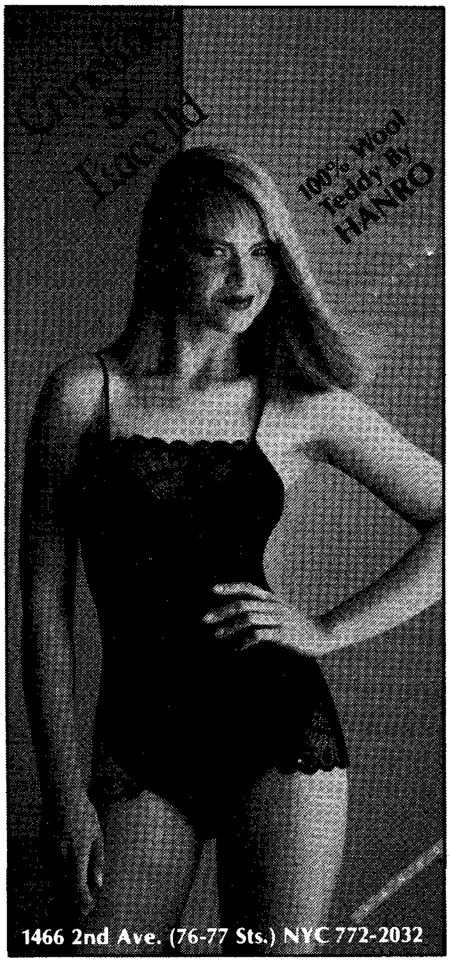

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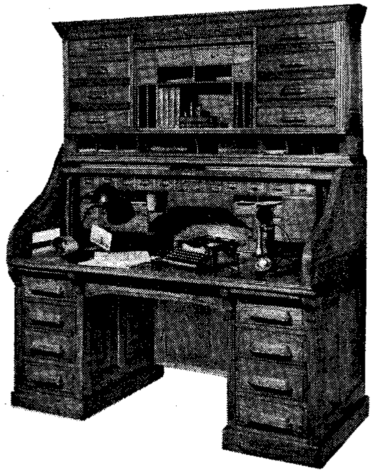

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soup ($2.50), once a sweet roast duck ($8.50). But mostly the meats are cooked juiceless. Lamb chops ($14) and pepper steak ($13.50) are undistinguished. The fish of the day—solo—may be carefully cooked with mushrooms in a pool of melted butter, but, frankly, it's tasteless. The house wine is red or white, Pere Patriarche, $8 the bottle. Count on $35 to $50 to feed two, and bring green. No credit cards honored.

317 East 5th Street (473-9863). Tuesday to Saturday till 1:30 a.m.

Late and Still Great

LATE-NIGHT FEEDING STATIONS celebrated by *New York* in the past are listed here ... alphabetically. Each has been revisited in the past three months to reassess the crowd, the menu, the joys and despairs observed earlier.

GRANDMERE'S LOVELY OFFAL IS THE tour de force of **Café 58:** fatty pig's trotters, crumbed and mustard-tangy, brains in brown butter, grilled blood sausage, and calf's head vinaigrette. Don't panic. The kitchen does all the familiar classics too—veal, sole, duck à l'orange—three-course dinners, $9.95 and up, even on Sunday. The service is professional and warm, the setting unobtrusive.

232 East 58th Street (758-5665). Monday to Saturday till midnight, Sundays till 11 p.m. A.E., C.B., D.C., M.C., V.

THE **Carnegie Deli** IS SANCTIONED here for auld lang syne (and because it caters to carnal cravings by delivery from 7 A.M. to 4 A.M.). But shed a tear. The corned beef has been culturally assimilated to a blah. Chopped liver is listless, too. Chicken-in-the-pot is a less than zaftig bird in a noncommittal broth. Even so, the place packs eaters in like herring for the mixed deli omelet ($4.95) and the mile-high combos on rye ($5.25 to $10.75). Brisket with potato pancake ($8.95) is still a winner. And the apple strudel ($1.75) not bad at all. Glorious sweet blintzes ($6.95) are scorched, alas. But sip a celery tonic (90 cents) as you wrestle with your "Carnegie Haul" or pastrami "ungeshtupt," as the menu puts it. Try not to dwell on vanished deli glory.

854 Seventh Avenue, at 55th (757-2245). Daily till 3:30 a.m. (closes at 4 a.m.). No credit cards.

SIP SANGRIA AT **El Gaucho** AND share a hearty charred mixed grill served on a hibachi. Short ribs, skirt steak, kidneys and sweetbreads, spicy sausage, and plump blood sausage make up this Argentinean parrillada ($9.95), served with a peppery hot sauce.

93 MacDougal Street (260-5350). Monday *to Thursday and Sundays till midnight, Fridays and Saturdays till 1 a.m. A.E., M.C., V.*

FOR SOME NEW YORKERS THERE IS no other place to eat late—no other place to *eat*, leapin' lizards—except **Elaine's.** Names, you want names. De Niro. Nureyev. Beatty. Nicholson. Bacall. Woody and Mia do *Love Story* here every night. And that's the small-time stuff. Without credentials—a recognized regular, or a recognizable face—you might spend hours getting intimate with the bar. But early and late there are tables. Not to mention Siberia. Fried calamari ($9.75) soothes savage appetites over drinks. The veal chop ($12.75) is thick as a fist, charred. Ask for it pink. Steak ($13.75) is safe. Mascarpone with Gorgonzola and toast ($7) is a sublime supper. Fussy as I am, I rarely depart from this game plan. Unlisted specials are pricier than the menu'd classics. Bi-coastal gossip here is juicy. Eavesdropping, trying not to look like a clod as you stare, builds thirsts. Checks can mount. I can't recall spending less than $40 for my dinner here, except the night I dined with a calculator.

1703 Second Avenue, near 88th (534-8103). Daily till 2 a.m. A.E.

Elmer's IS AN ODD SPOT WITH AN uneven kitchen, indecisive décor, and an indefinable clientele, but for the late-night carnivore the spectacular Romanian steak, with its crisp, sweet curls of onion, is a steal at $9.75. Start with perfectly cooked string beans vinaigrette ($2.75) or split a portion of tortellini ($9.50) in a lush stickiness of cream and cheese. No menu deviations or you're on your own.

1034 Second Avenue, near 54th (751-8020). Monday to Thursday and Sundays till 11:30 p.m., Fridays and Saturdays till 12:30 a.m. A.E., C.B., D.C., M.C., V.

DISCOVERY BY UPTOWN INFIDELS has not dimmed the lights, only mildly tarnished the kitchen's luster at **Home Village Restaurant,** with its prodigious menu (187 items) celebrating the homely innards of Haka, a mountain province not heretofore heard from. Adventurers will want to explore fish maws and gizzards, crisp-fried pig's gut and sautéed tripe with preserved vegetables. But even confirmed cowards and Sino-paranoiacs will savor exquisite salt-baked chicken; spinach or watercress in a sublime melt of bean curd; fragrant roast duck; sweet, savory pork chop; the chef's special steak (dosed with a dash of mustard); and mussels in a peppery broth strewn with parsley, coriander, and ginger (except when the mussels are shriveled or the broth lethally salted—the amiable waiter rushes the offending potion to the chef for a salving splash of chicken soup). Battered egg rolls are greasy but de-

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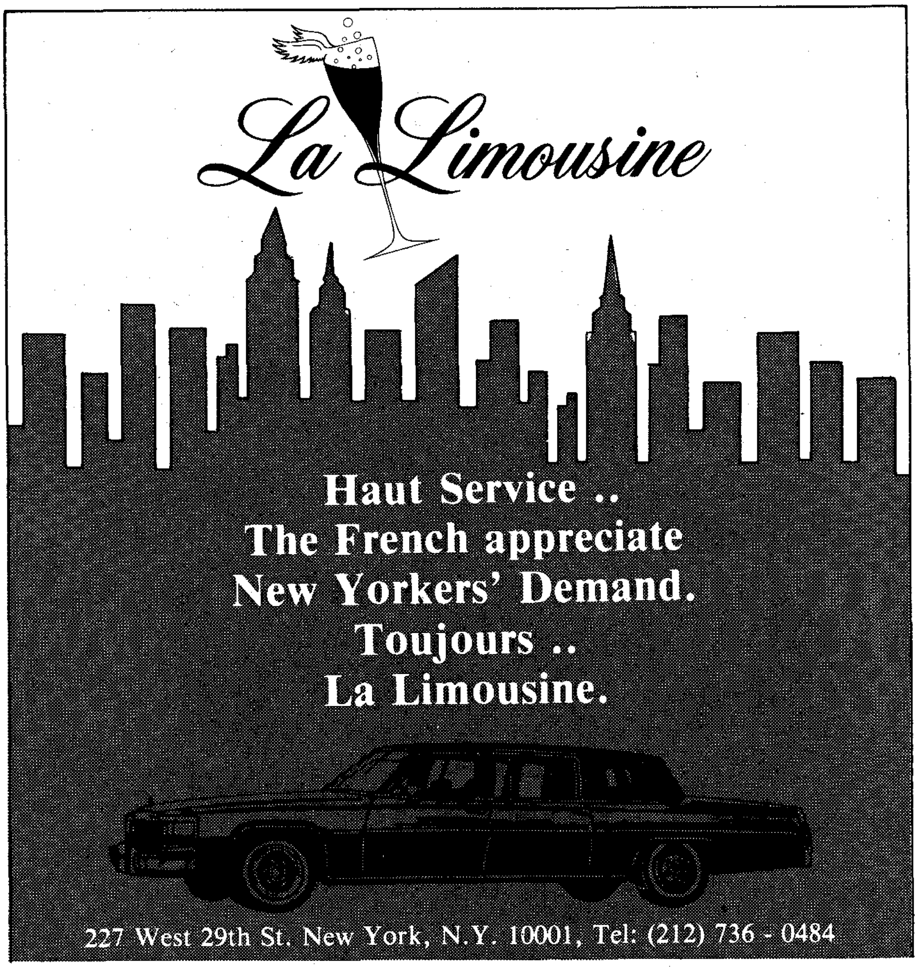

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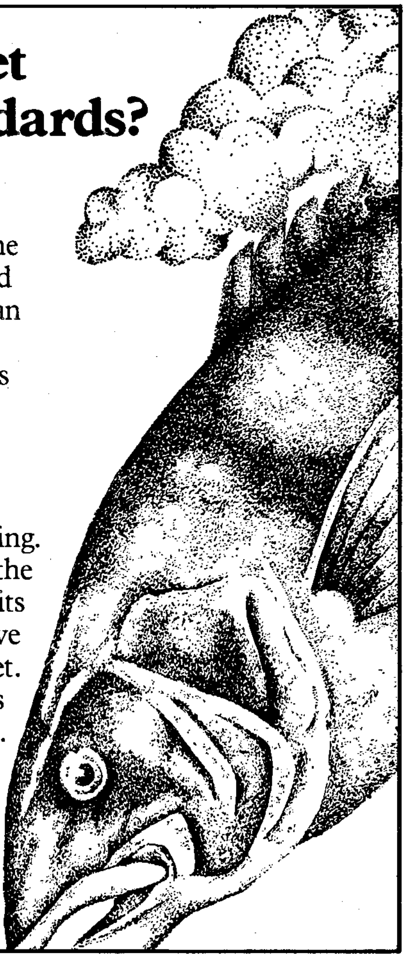

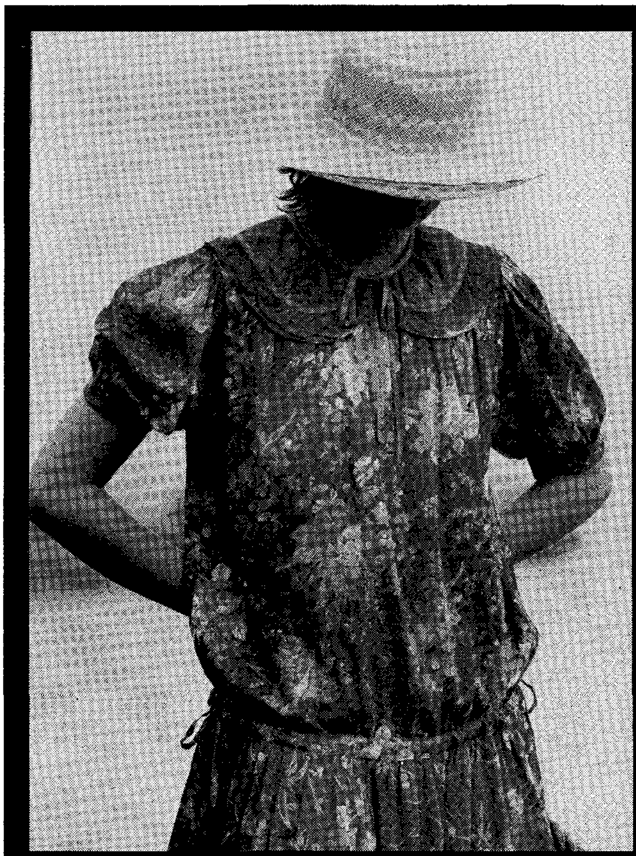

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20 Mott Street (964-0380). Monday to Thursday and Sundays till 12:30 a.m., Fridays and Saturdays till 1:30 a.m. (closes a half-hour later). No credit cards.

Il Monello IS STILL FIRST-STRING ITALIAN, even though it's mildly demoralized by patron Ada Giovetti's divided passions' favoring the newer, more beautiful Il Nido. Now Il Monello's spirit has been rekindled by a new late-night policy. Spiffy Italian service. Great range of entrées from $13. Polenta with wild mushrooms ($16.50). A magnificent toss of romaine, arugula, radicchio in a balsam-tinged vinaigrette ($4.50). Tortellini in shudderingly rich quattro formaggi ($12) . . . a melt of Bel Paese, Gorgonzola, Fontina, and Romano with Parmesan added at table. And rich, sweet, moist buffalo mozzarella mated with Russian caviar ($30), an inspired juxtaposition.

1460 Second Avenue, near 76th (535-9310). Monday to Saturday till midnight. A.E., C.B., D.C., M.C., V.

NOT BEING ABLE TO DISTINGUISH Bronx from Brookline when both are wearing four pounds of streaked blond hair and Perry Ellis, I can't decide if fickle chic has turned thumbs down on **Joanna.** But the handsome space wears well (though it's cruelly noisy). The waiters seem to have mellowed. The kitchen is as free-form as ever, competent at times, often indifferent, occasionally catatonic. But it's a perfect menu for late-nighting, with something to please every appetite and purse, from caviar (in deep-fried potato skins, $14) to hamburger (with ratatouille, $6.25). Keep away from the stew of the day: It's dog food on noodles. Try fried calamari ($8.75), gravlax (which may not be gravlax, but it's good, $12.50), spicy penne à la vodka ($7.95), mussels in garlic broth ($7.50), steak tartare ($13.50), chocolate Amaretto torte ($3.75). Great bread (why ice-cold?), excellent espresso, a thoughtful wine list show someone is trying.

18 East 18th Street (675-7900). Daily till 1 a.m. A.E.

La Gauloise FEELS LIKE FRANCE. AN authentic bistro with real French waiters, simple wines, hearty bourgeois plats du jour, fresh flowers reflected in mirrored infinity, La Gauloise has certain pleasing, haute-y ways. Rouget from France, fragile crayfish tossed with spindly imported string beans, limpid butter sauces, a kiwi here and there. A duo of pinchpennies may dine for $65, but it's easier to spend much more.

502 Sixth Avenue, near 13th (691-1363). Sundays and Mondays till 11 p.m., Tuesday to Saturday till 11:30. A.E., C.B., D.C., M.C., V.

THOUGH **Marylou's** IS STILL twitchy and flawed—zesty little stuffed mushrooms not quite heated through, acidy artichoke, no scotch in the scotch sour—it does have a direct line to the fish market. The Thai chef has his moments: tasty salmon ($16.95), actually "rare," as requested. Broiled seafood platter (a special, $21.95, its price not quoted to us) boasting a sublime tenderness of squid and just barely cooked fish in a puddle of butter with lobster, clams, and oysters toughened under the grill. Neighborhood loyalists return, perfectly satisfied to spend $60 and up to feed two, and the bar sometimes harbors potential for intrigue. Jerzy Kosinski reportedly stopped by fully dressed the Sunday he appeared bare-chested on the *Times Magazine* cover, and the beauty he focused upon was overheard to demur, "Sorry, I just read the *Post*." Oh yes, a slice of lemon on a damp napkin is no substitute for a finger bowl, Marylou.

21 West 9th Street (533-0012). Monday to Thursday till 1 a.m., Fridays and Saturdays till 2 a.m., Sundays till 10 p.m. A.E., C.B., D.C., M.C., V.

OUR TOWN'S FIRST AND splashiest American brasserie is **Maxwell's Plum,** a glorious celebration of boss Warner Leroy's own personal *grande époque.* And though the kitchen seems to stumble when it attempts the Mount Everest of haute French cuisine, it can be marvelous when it sticks to American home cooking. Highly aristocratic chili ($4.65) is made with moist beef chunks, and it's wonderful. Try smoky black-bean soup ($2.65) or impeccably presented fish soup ($2.65) with garlic crouton and fiery rouille, steak tartare ($9.85) zippy with shreds of fresh-grated horseradish, opulent desserts (especially the pecan pie, $3.25, and satin-smooth sorbets, $3.65) from silver pails on a rolling cart, à la three-star France. Add to the formula bread rich enough to make Marie Antoinette disavow cake (85 cents extra), polished service, exquisite flowers, balloons for the kiddies, an impressive cellar and serious wines by the glass, love blooming before your eyes at the bar, and prices that are amazingly gentle.

1181 First Avenue, at 64th (628-2100). Monday to Saturday till 1:20 a.m., Sundays till 12:20 a.m. A.E., C.B., D.C., M.C., V.

LUIGI NANNI HIMSELF STRUTS around, a benign Napoleon, saucing pastas at tableside, not merely al dente but in piedi (literally, "standing up," a shade of underdoneness our table liked), for his faithful claque at **Nanni al Valletto.** Perfect supper here is braciola ($8.50), tangy dried beef served with buffalo mozzarella on tomato with basil and a splash of green olive oil. With it comes toasted (on request) country bread and a massive chunk of Parmesan to chip at, perhaps followed by pasta, linguine in fresh pesto ($14) or with Nanni's odd but delicious invention—prosciutto with cheese and slivers of pickle ($14). Bypass cake for mousse that is seriously chocolate ($5.50) or good cinnamoned pears poached in wine ($5.50). Two hungry people can easily spend $100 here.

133 East 61st Street (838-3939). Monday to Saturday till 11:30 p.m. A.E., D.C., M.C., V.

MATURED SAPLING OF THE Elaine's family tree, **Nicola's** seems to draw a crowd of more breadth (less depth): young machos, aging preppies, and aspiring cover girls (horseman and convicted killer Buddy Jacobson watered here). See the Kennedy clan. People who make money doing things to and with money. Tonight, a falling-down-drunk woman. (Is it my tunnel vision or is it true—these are the men who drive women to drink?) Waiters are professional, fast, and accessible. Though the squid salad foists off aging squid in a soup bowl of oil, and the mushroom soup tastes of its thickener, entrées are actually quite good—lightly cooked bluefish accented with olive and anchovy ($11.50) and served

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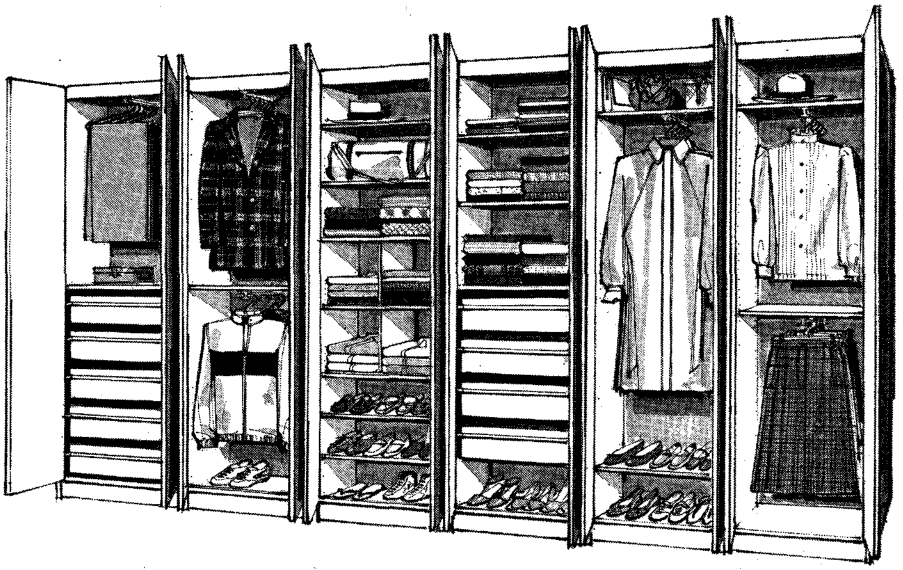

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with string beans neither soggy nor half-raw, good lemon chicken ($8.50), a decent though Americanized linguine carbonara ($7.50). But with undrinkable wine at $17, it's time to type up a wine card instead of making the customer buy blind.

146 East 84th Street (249-9850). Daily till midnight. No credit cards.

STRETCH LIMOS BARRICADE THE spruced-up cafeteria that is **Odeon,** still piling them in at midnight, alive but not tense, the eclectic hip, artists and dealers, a *Saturday Night Live* alumni table, scattered fashion freak-outs, and pockets of buttoned-up *touristes*—mostly people who wear clothes out of habit so they won't get arrested, not to make statements. Tapped for tutelage by Michel Guérard, chef Patrick Clark was an American prince transmuted into an artful nouvelle frog. Out of his kitchen emerge still lifes on outsize plates, dazzling to the eye—seviche mandala in scallops and kiwi ($10.50), a fan of rare lamb fillet on a puddle of truffled sauce with a crisp tourte of foie gras ($22). If not all the couplings are as thrilling to the mouth as to the eye, Odeon regulars don't really care. Quail eggs, salmon eggs, delicious just-wilted spinach, sheer, buttery sauces, pasta rich enough to clog an artery overnight, silken sorbets ringed with jewels of fruit—Patrick is his mentor's faithful disciple, and growing. A full dinner for two here will be around $65.

145 West Broadway (233-0507). Dinner, daily till 12:30 a.m.; supper, till 2:30 a.m. A.E., M.C., V.

THE **Russian Tea Room,** WITH ITS fabled eccentricity of Christmas tinsel and brass samovars, grows fresher and cozier with the years. Now is the hour for caviar and vodka neat, since no one comes here for great food (except perhaps pelmeni—Siberian dumplings—on Wednesdays, $13). Lacking $36 to snare an ounce of beluga, salmon roe ($18) is a fine alternative with the fluffy, moist blini, a splash of melted butter, a smear of sour cream. The same luscious blini come with a meager measure of paper-thin Scotch salmon too ($19.50). Hot borscht ($4.50) with a sour-cream float is splendid, even if its meat-filled pastry escort is occasionally awful. Wine prices are rapacious. But a shot of Stolichnaya ($3.50) and Maggie Smith across the way cast a pleasant spell.

150 West 57th Street (265-0947). Sunday to Friday till 12:30 a.m., Saturdays till 1:30 a.m. (closes a half-hour later). A.E., C.B., D.C., M.C., V.

IMAGINE A RIB JOINT IN A SUBURBAN shopping mall jammed with bowlers and fraternity boys and insurance reps, maybe a bank teller and a dime-store clerk, Third Avenue–singles–bar dropouts downing giant $2 drinks at the bar . . . waitresses in dimity minis with peekaboo-lace panties. That's **Tony Roma's.** Along with Sylvia's, in Harlem, it's the best place in town for ribs ($8.95)—meaty, moist, and charred, sauce sparingly applied. Good coleslaw, hulking fries with a real potato taste (both included), and a giant loaf of crisp, caramelized onion rings ($2.50) are all you need. In fact, desserts aren't even offered.

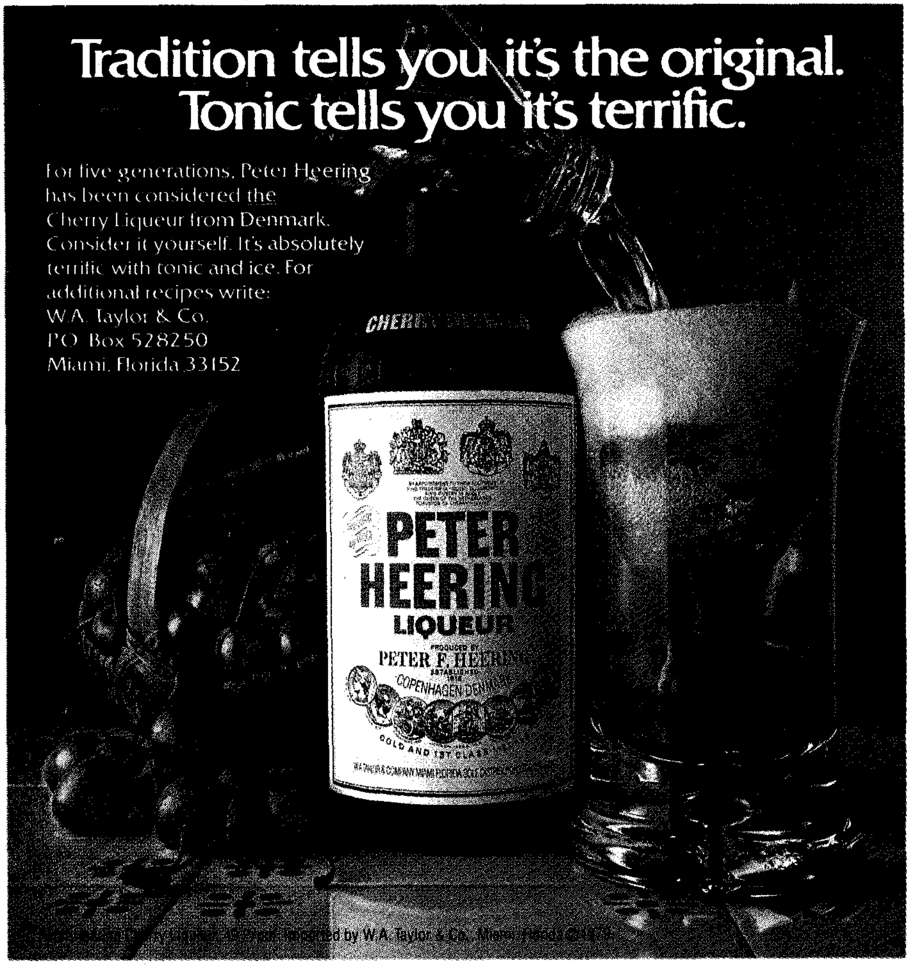
400 East 57th Street (308-0200). Monday to Thursday till 3:30 a.m., Friday to Sunday till 3:15 a.m. (closes at 4 a.m.). A.E., M.C., V.

COMING HOME TO "21" IS A PECULIAR addiction. The "21" junkie gets a rush just walking in, tingling with the certainty of a table in the front room of the bar, knowing everyone from Jerry Berns to the lowliest busboy will address him (most likely gender) by name. The kitchen has mythic renown for taking sublime provisions and desolating them en route to table. (Entrées, $17 to $26.50.) But with a prize from one of the best and oldest wine lists in town (try a Jordon '77 for $29) and a couple of honeyed whiskey sours ($4.75 each), who cares? Go with nature: clams ($6.25) and oysters ($7.50 and $9.25) on the half-shell, crabmeat ($12.50), caviar ($40 an ounce) . . . oh, yes. Better by far sturgeon eggs at 25 cents each than stingily sauced eggs Benedict at $13.95. Steak tartare ($20) to your specifications is splendid, as are the "21" burger ($16) and cherries jubilee flamed at table ($6.25). There's a grubby cover charge ($1.50) and a 50 percent levy to split a dish for two, but the nation's industrial sachems and budding baby moguls care not. A handsome couple in velvet blazers were politely rejected by the guardian at the door because the man was wearing white sneakers—welcome confirmation that at least one bastion of decorum still clings to standards.

21 West 52nd Street (582-7200). Daily till midnight. A.E., C.B., D.C., M.C., V.

THE DIN AT **Uzie's** IS TORTURE (especially when next-door Hoexter's midnight disco thumps), and sometimes the entrées seem a bit lackluster. But the irresistible pastas ($8.50 to $13) beckon—rich as Croesus in cream or tingly pepper-hot. Start with Gorgonzola garlic bread ($4.50) and lightly battered zucchini fries ($4, enough for four) . . . consider a daily fish special ($14 to $18), almost always praiseworthy. Deep, dark chocolate-truffle cake ($4) is a wicked dénouement. The urgency of chic seems to have relaxed a bit, but a sprinkle of rich young Beautifuls remain, and Uzie himself lurks about.

1444 Third Avenue, at 82nd (744-8020). Daily till 12:30 a.m. A.E., C.B., D.C., M.C., V. ▬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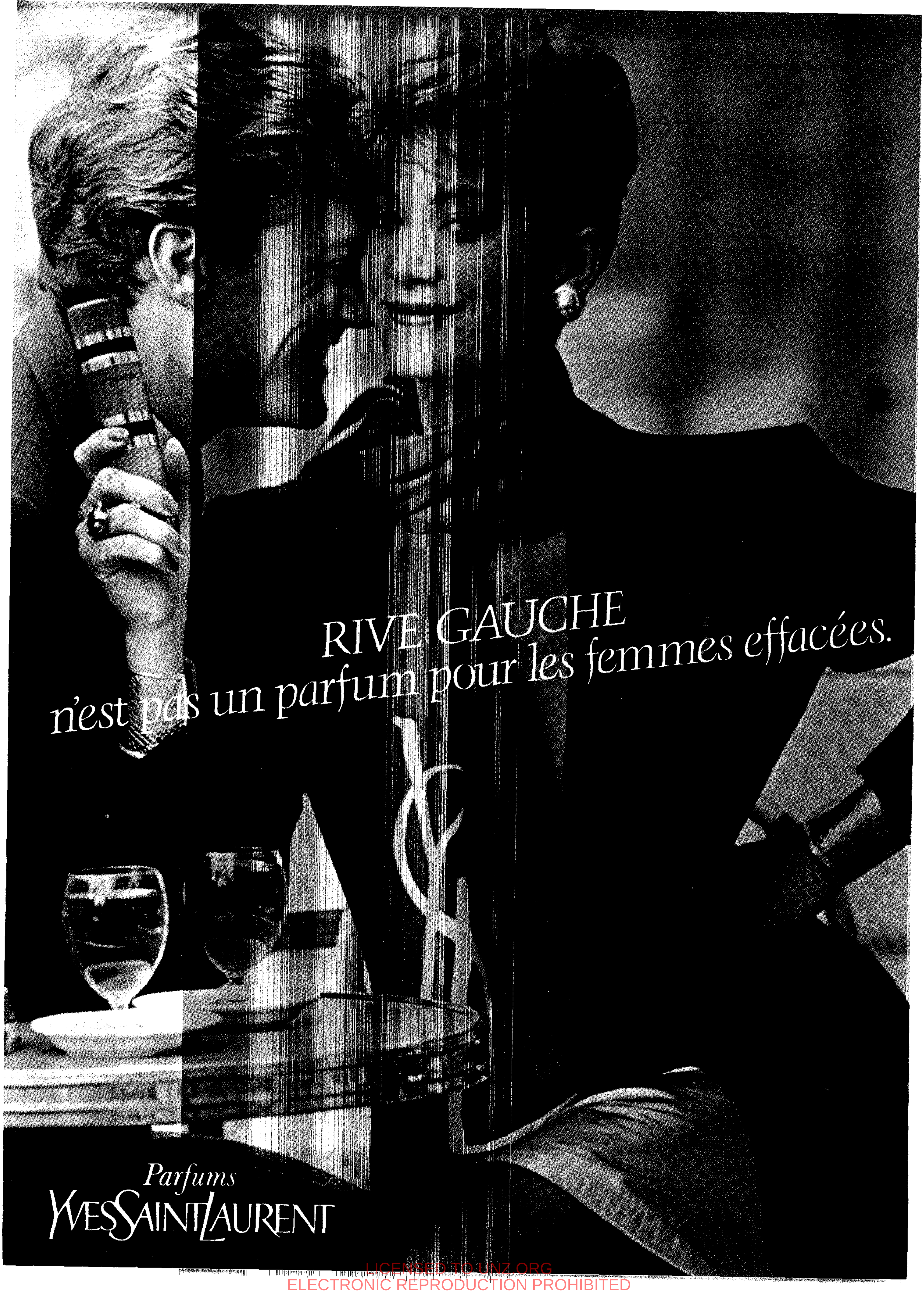
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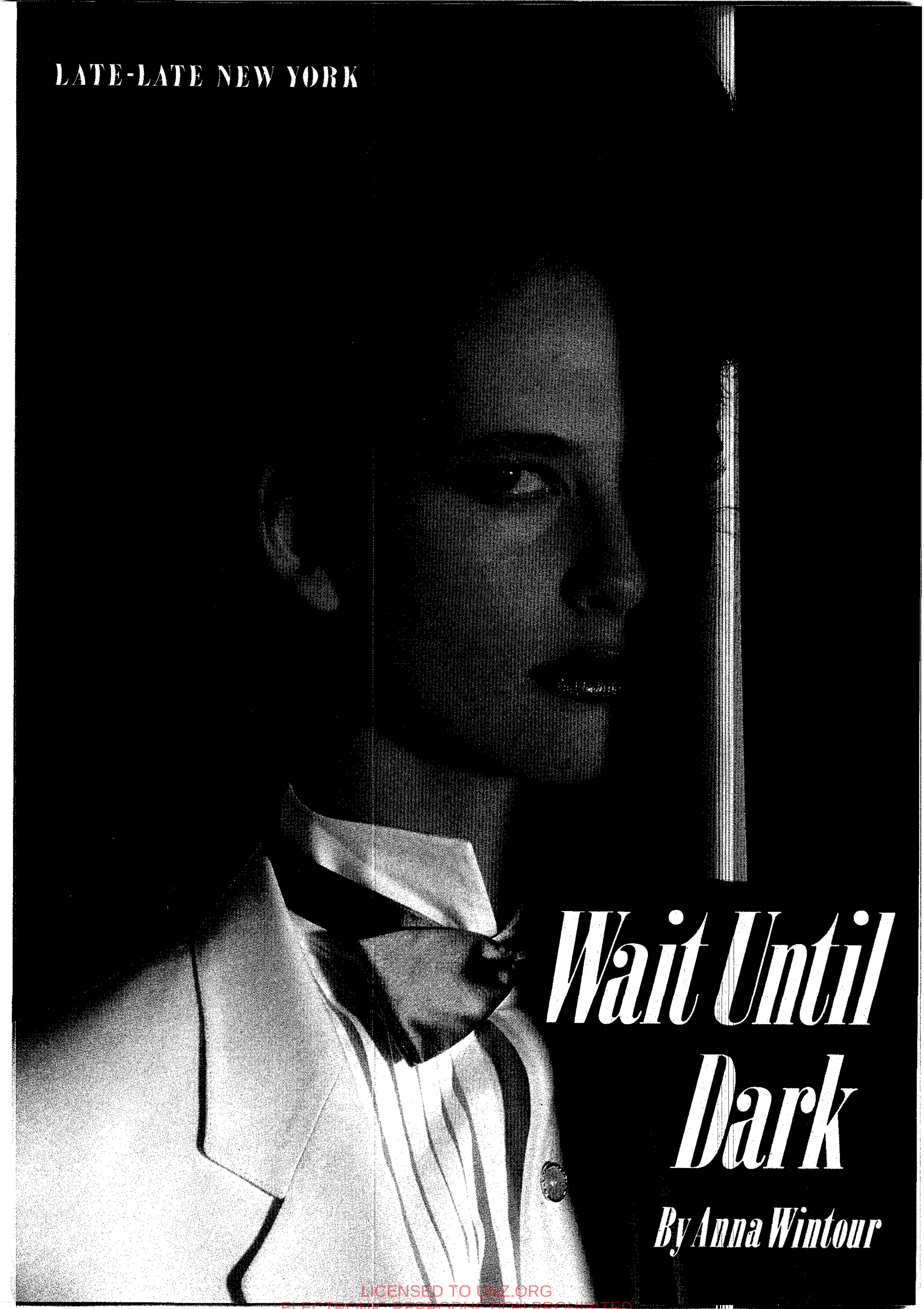


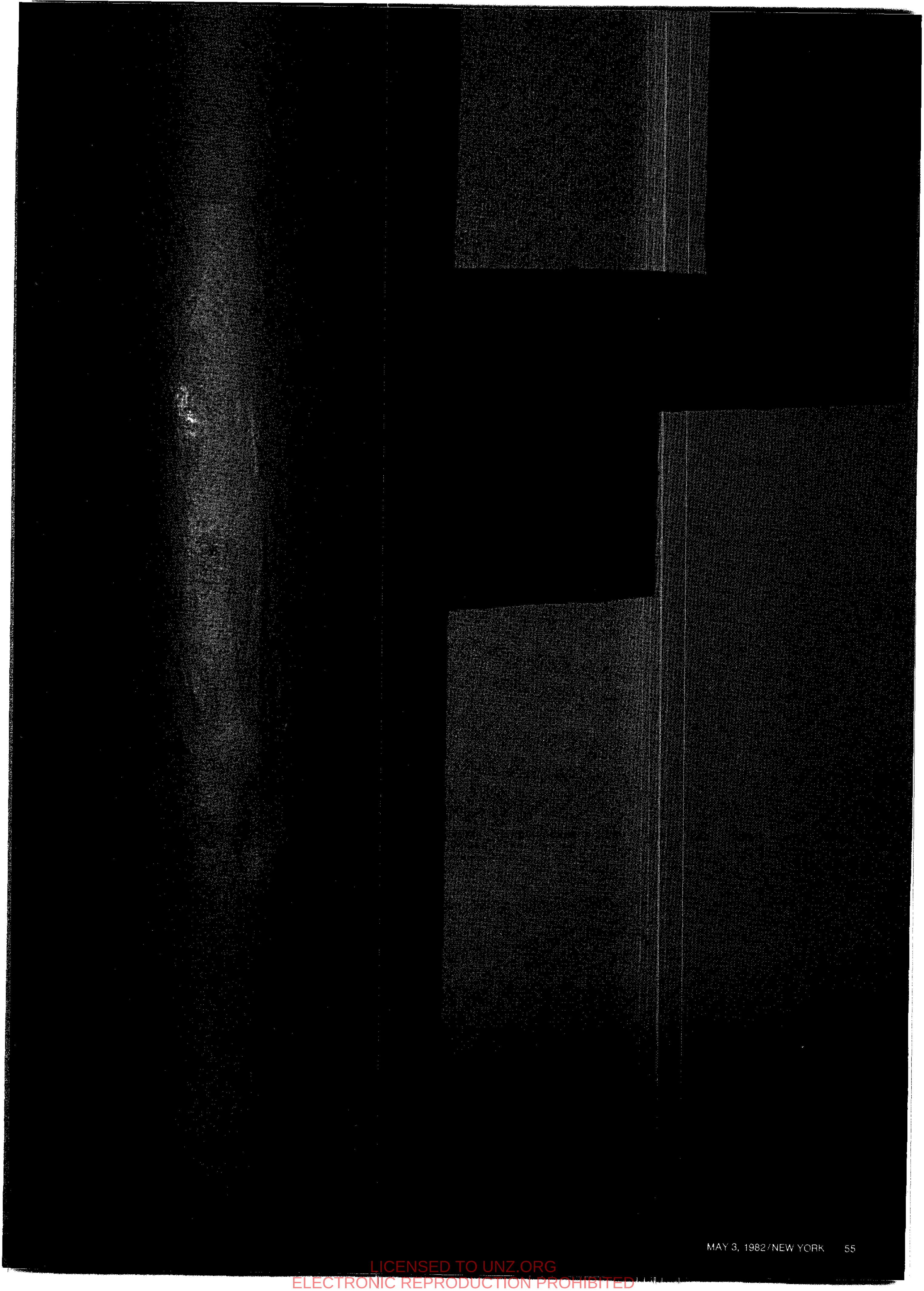
Wait Until Dark

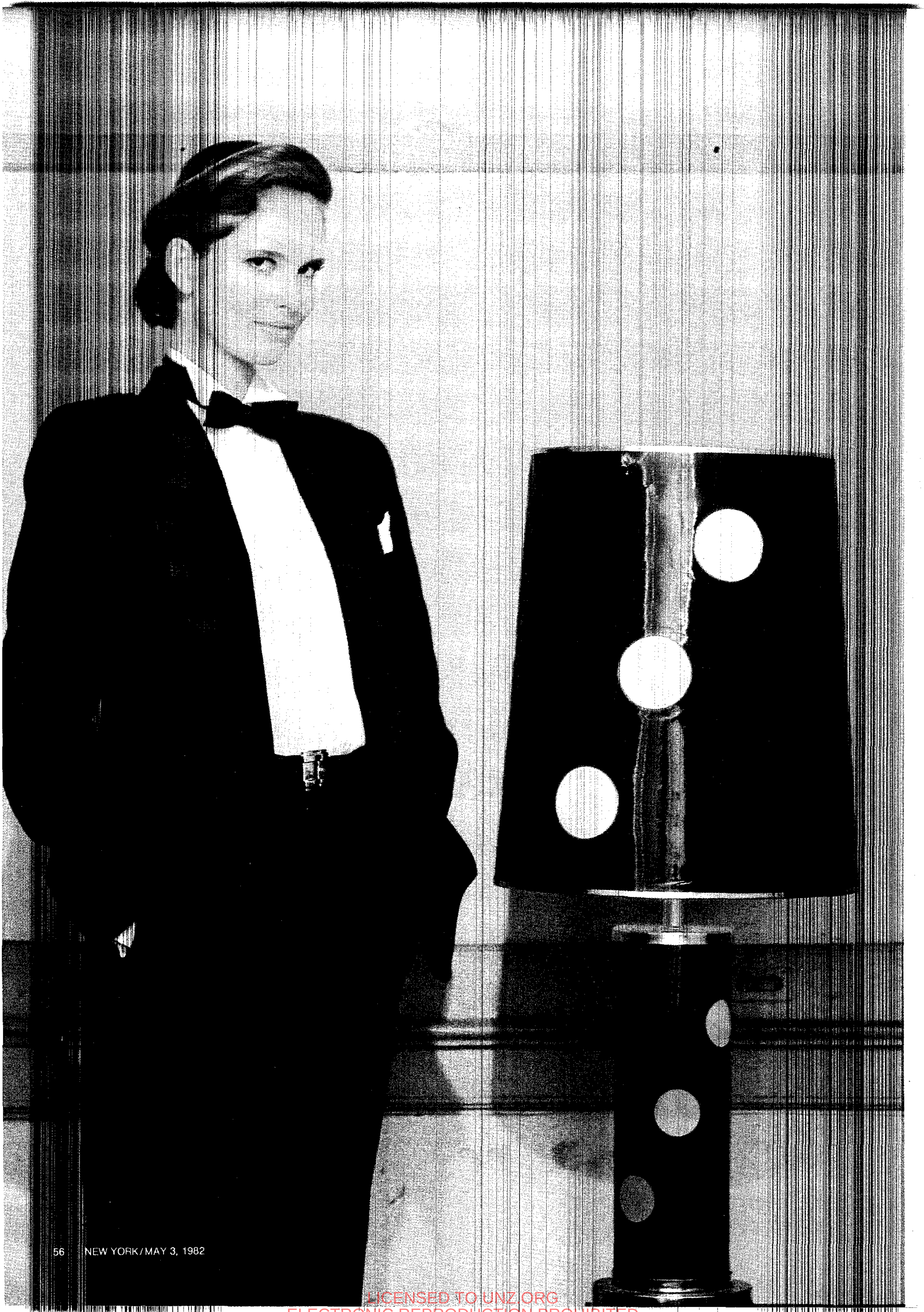
By Anna Wintour

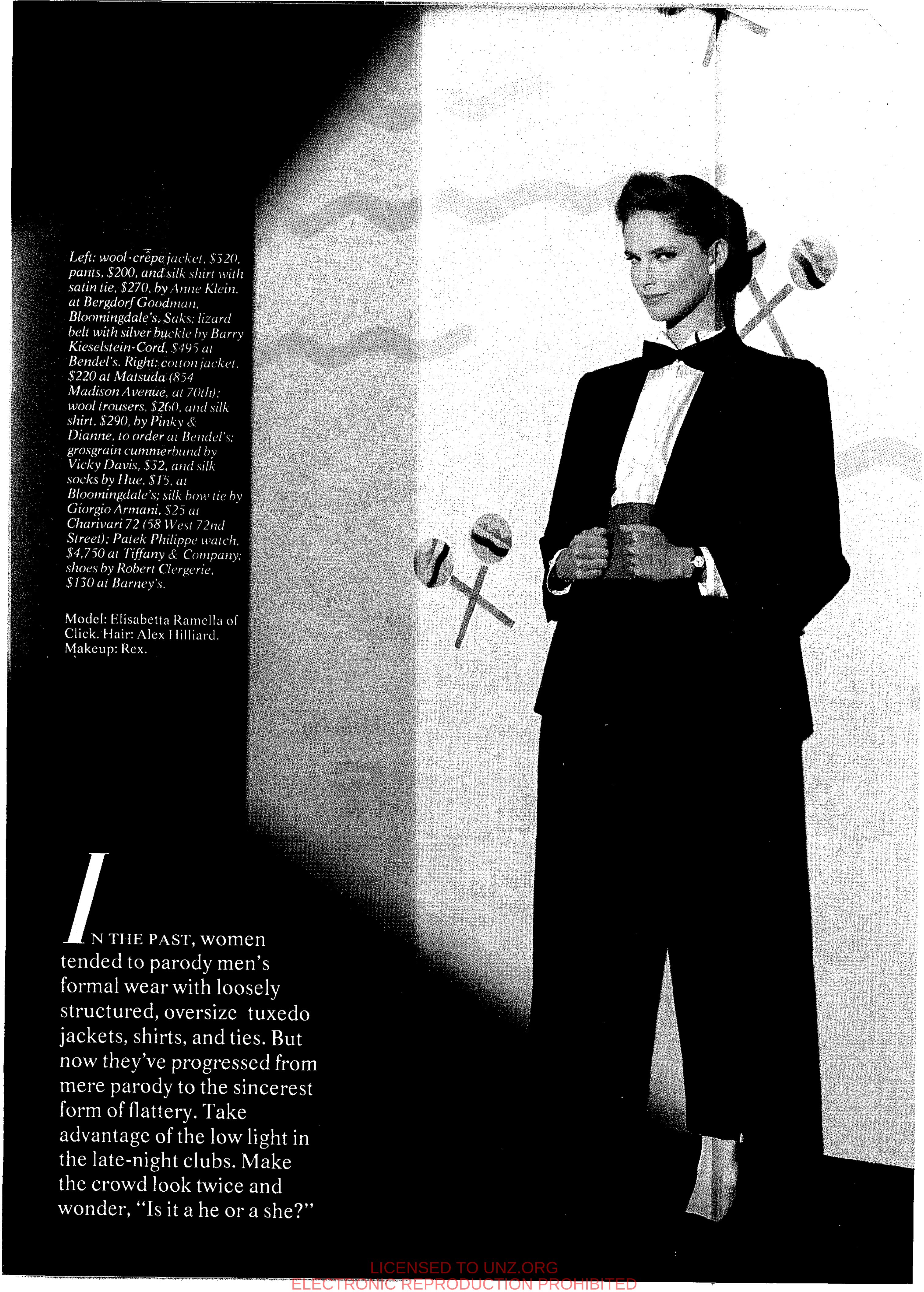
THE LOOK for late at night is understated and classic, *hommage* to the androgynous thirties and to the iconoclastic women who first put on trousers and set an enduring style—Hepburn, Dietrich, and Chanel. It can travel from a tough rock club to a pool hall, from an after-hours spot to a reggae lounge, and survive any environment—even the mercurial moods of the club shown here, Danceteria.

Wool jacket, $695, and pants, $225, by Basile, at Henri Bendel and Saks Fifth Avenue; silk shirt, $87.50, and satin bow tie, $12.50, at Paul Stuart (Madison Avenue at 45th); antique mother-of-pearl-and-platinum studs, $725 (set includes cuff links and vest buttons) at Barney's.

Photographed by Lothar Schmid







Left: wool-crêpe jacket, $320, pants, $200, and silk shirt with satin tie, $270, by Anne Klein, at Bergdorf Goodman, Bloomingdale's, Saks; lizard belt with silver buckle by Barry Kieselstein-Cord, $495 at Bendel's. Right: cotton jacket, $220 at Matsuda (854 Madison Avenue, at 70th); wool trousers, $260, and silk shirt, $290, by Pinky & Dianne, to order at Bendel's; grosgrain cummerbund by Vicky Davis, $32, and silk socks by Hue, $15, at Bloomingdale's; silk bow tie by Giorgio Armani, $25 at Charivari 72 (58 West 72nd Street); Patek Philippe watch, $4,750 at Tiffany & Company; shoes by Robert Clergerie, $130 at Barney's.

Model: Elisabetta Ramella of Click. Hair: Alex Hilliard. Makeup: Rex.

IN THE PAST, women tended to parody men's formal wear with loosely structured, oversize tuxedo jackets, shirts, and ties. But now they've progressed from mere parody to the sincerest form of flattery. Take advantage of the low light in the late-night clubs. Make the crowd look twice and wonder, "Is it a he or a she?"

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- 30 Rockefeller Plaza at 50th Street
- 350 Park Avenue at 51st Street
- 1513 First Avenue at 79th Street
- 32 University Place at 9th Street
- 378 Avenue of the Americas at Waverly Place
- 510 Third Avenue at 34th Street
- 2081 Broadway at West 72nd Street
- 200 West 79th St. at Broadway
- 131 East 23rd Street at Lexington Avenue
- 40 East 42nd Street at Madison Avenue
- 40 Wall Street at William Street
- 530 Seventh Avenue at 39th Street
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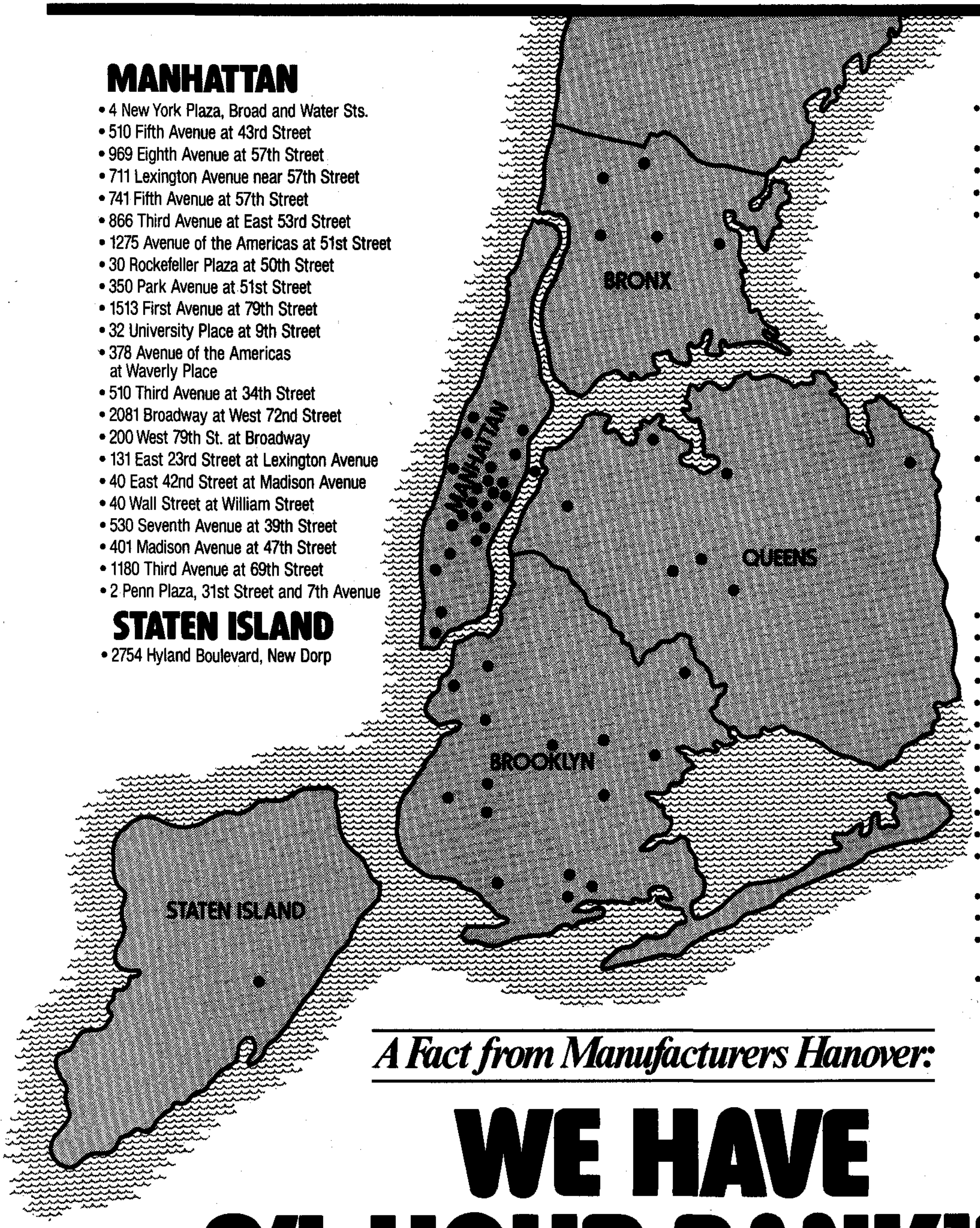


BRONX

- 128 East Fordham Road near Grand Concourse
- 3408 Jerome Avenue near 208th Street
- 2126 White Plains Road at Pelham Parkway
- 1705 Crosby Avenue at Roberts Avenue
- 722 Allerton Avenue at Cruger Avenue

QUEENS

- 47-11 Queens Blvd. near 48th Street, Sunnyside
- 570 Main Street, Roosevelt Island
- 118-30 Queens Blvd. at Union Turnpike, Kew Gardens
- 253-15 Union Tpk. near Little Neck Parkway, Glen Oaks
- 63-63 108th Street near 63rd Drive, Forest Hills
- 7104 Woodhaven Blvd. at Metropolitan Avenue, Glendale
- Central Terminal Building, Upper Level, La Guardia Airport
- 41-01 Kissena Blvd. near Main Street, Flushing

BROOKLYN

- 1599 Flatbush Avenue at Ave. "H"
- 7510 Fifth Avenue near 75th Street
- 6423 18th Avenue at 65th Street
- 4901 Thirteenth Avenue at 49th Street
- 891 Utica Avenue at Church Avenue
- 2929 Avenue U at Nostrand Avenue
- 444 Fifth Avenue at Ninth Street
- 2623 East 17th Street at Jerome Avenue
- 3380 Fulton Street at Hemlock Street
- 1987 Flatbush Avenue at Flatlands Avenue
- 1722 Avenue U at East 18th Street
- 1492 Rockaway Parkway near Flatlands Avenue
- 20 Flatbush Avenue at Nevins Street
- 8724 Fourth Avenue
- 1902 86th Street at 19th Avenue, Bensonhurst
- 833 Flatbush Avenue at Church Avenue

A Fact from Manufacturers Hanover:

WE HAVE 24-HOUR BANKING ALL MAPPED OUT FOR YOU.

It's a Manufacturers Hanover Fact. Our MHT 24-Hour Banking Centers are arriving at locations all over New York to give you service that never stops.

Think of it. The MHT card gives you night-and-day access to your checking, N.O.W. or regular Statement Savings accounts. It's like having a key to the bank.

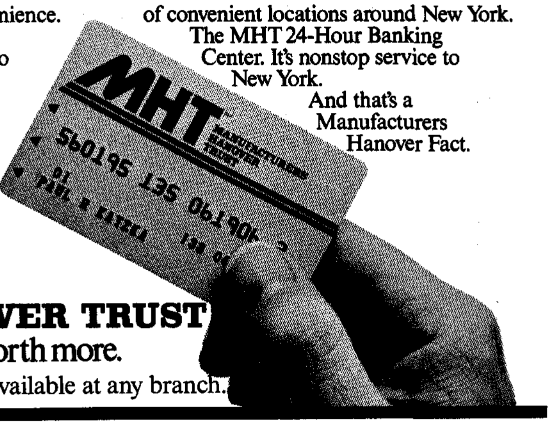
Here's how MHT 24-Hour Banking works for you:

❏ Withdraw cash whenever you like.
❏ Check your balance at your convenience.
❏ Make a deposit anytime.
❏ Transfer funds from one account to another.
❏ Make MHT Visa,® Mastercard,™ or personal loan payments.

Now there's no reason to delay. Get our MHT 24-Hour Banking Centers to work for you around the clock, 7 days a week.

You'll find them in a variety of convenient locations around New York. The MHT 24-Hour Banking Center. It's nonstop service to New York.

And that's a Manufacturers Hanover Fact.



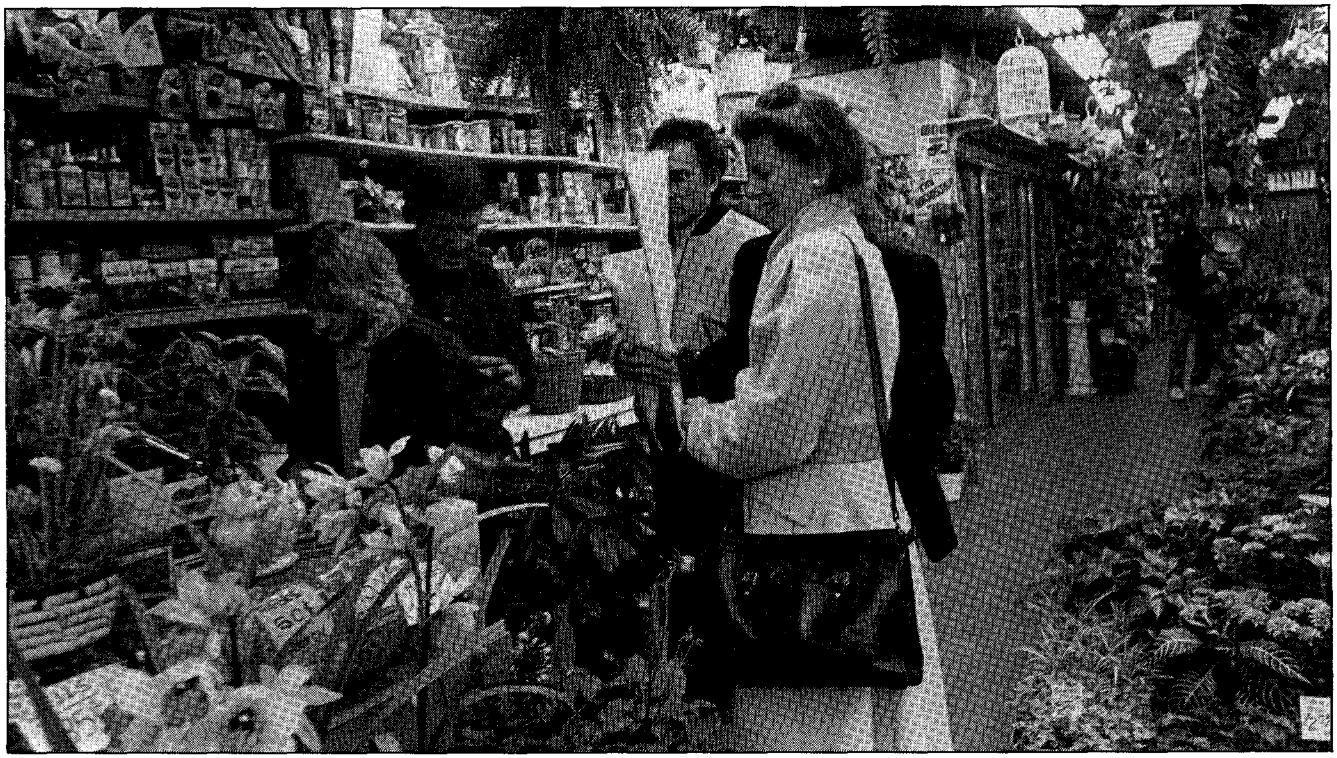
MANUFACTURERS HANOVER TRUST

Our facts make your money worth more.

Member FDIC. Further information about our savings plans available at any branch.

What's Open Round-the-Clock

By Robert Love and Mayer Vishner



Rialto Florist

Whatever your need in the darkest hours—flowers at four or a dentist at dawn—you can find it in this city that, indeed, never sleeps. For the chronically nocturnal or the sometime insomniac, a discriminating guide to what's open all night—around-the-clock unless otherwise noted.

ANIMAL EMERGENCIES

Animal Medical Center
510 East 62nd St.
838-8100

This is a 24-hour animal hospital with at least one veterinarian available at all times. Basic fees for an office visit start at $20 during business hours (Monday through Friday 9 A.M. to 5 P.M.) and go up to $35 in the middle of the night.

M&E Animal Ambulance Service
678 Liberty Ave.
Jersey City, N.J. 07307
(212) 233-3300

M&E operates three radio-equipped ambulances out of Jersey City. Ninety-five percent of the company's business, however, is in New York City. Rates start at $45 per call (cash, MasterCard, or Visa) and go up according to equipment used. Although intended mainly to transport animals to a vet or the Animal Medical Center, the ambulances are equipped with oxygen, resuscitation, suction, and restraining devices, and the drivers are trained in first aid.

Queens Veterinary Emergency Clinic
113-27 Queens Blvd.
Forest Hills
263-9101

Open Monday through Friday 8 P.M. to 8 A.M., and 4 P.M. Saturday to 8 A.M. Monday. Basic charge is $30.

AUTO RENTAL

These companies will rent you a car in the middle of the night without reservations or prior notice. All have outlets at J.F.K. and Newark Airports. You will need a valid driver's license and a credit card—American Express, Carte Blanche, Diners Club, MasterCard, or Visa—*not cash.*

Avis
217 East 43rd St.
(800) 331-1212

Dollar
329 East 22nd St.
567-0600

Hertz
310 East 48th St.
(800) 654-3131

National
329 East 48th St.
(800) 328-4567
Also at La Guardia Airport.

AUTO TOWING

If you're involved in a significant accident, you needn't worry about getting a tow truck. Tow drivers monitor the police-radio frequencies and may very well get there before

Photographed by John Cavanagh.

an ambulance does. If you break down on a major thoroughfare, try to get to the shoulder of the road, put your hood up, and wait for the police. If the police don't eventually arrive, lock your car, take your keys, note your location, and *very carefully* (pedestrians on highways can easily become accident statistics) get to a phone or emergency call box. The police will dispatch the towing-franchise holder for the highway you're on.

But with undramatic trouble—like a dead battery or no gas—on a city street, you may have a problem. Members of the Automobile Club of New York (A.A.A.) are given a 24-hour phone number to call for assistance; the rest of us are left pretty much to our own devices. There are hundreds of duly licensed tow-truck operators in the city, but it is impossible to ascertain which, if any, work nights in a given area.

In any case, according to Deputy Inspector Kenneth Strange, of the Police Department's License Division, "most important is that the motorist get a signed copy of the Authorization to Tow form from the tow-truck driver when the car is picked up." This form explains your rights, the Police Department's complaint procedure, and the rates, which are set by law, currently $20 for the first mile or part thereof, $1.75 for each additional mile, and $2 for 24 hours of storage.

BAKERIES

Bagel Eatery
162 West 34th St.
736-9327
Bagel Shop
Seventh Ave. Arcade
Penn Station
695-9261
Bagels on the Square
7 Carmine St.
691-3042
Also full takeout deli.
Donut Pub
203 West 14th St.
929-0126
H&H Bagels
•1551 Second Ave., near 80th
With lox and cream cheese to go.
•2239 Broadway, at 80th
799-9680
Kossar's
367 Grand St.
674-9747
Hot bialys. Closed Monday through Thursday midnight to 3 A.M.

BROOKLYN

Mazzola's Bakery
192 Union St., at Henry St.
643-1719
Near East Bakery
183 Atlantic Ave.
875-0016
Closed daily 4:30 to 5:30 P.M.

STATEN ISLAND

Buda Bakers
2110 Richmond Ave.
351-0300

BOWLING

Bowling Club
Bowlmor Lanes
110 University Pl.
255-8188
Open Tuesdays, Wednesdays, and Thursdays midnight to 5 A.M. "There is a doorman at the door," says co-owner Len Locricchio, "and there is a selection process. We prefer the wilder-dressed and the well-known." If you pass, $5 gets you bowling, shoes, and loud disco music. Forty-four lanes.
Fiesta Bowl
2826 Westchester Ave.
The Bronx
824-2600
Open daily till 1 A.M.
Whitestone Lanes
30-05 Whitestone Pkwy., at Linden Pl.
Flushing, Queens
353-6300
Forty-eight lanes; open 24 hours Fridays and Saturdays.

CLOTHING

Jeff Kint
117 West Broadway
431-8043
For insomniac shoppers, one-of-a-kind evening and party wear in hand-dyed silks, rayons, metallics, and leather. Open Tuesday through Friday 7 P.M. to 3 A.M., Saturdays noon to 3 A.M., and Sundays till 7 P.M.

DELIS AND GROCERY STORES

A&H Food Mart
2514 Broadway, near 94th
222-2550
Open till 4 A.M.
Alamari Grocery
218 West 42nd St.
Alan's Sandwich Shop
30 Vesey St.
964-1753
Closed 4 A.M. Saturday to 4 A.M. Monday.
Alhadai Grocery
210 West 42nd St.
391-8376
Bagels on the Square
7 Carmine St.
691-3042
Big Boy Deli
510 Sixth Ave., near 14th
255-5644
Central Groceries
2843 Broadway, near 110th
864-0182
Cheese & Deli
1165 Second Ave., near 62nd
371-2978
Delion Delicatessen
729 Broadway, at Waverly
260-3759
88th Street Market
1566 Third Ave., at 88th
722-5630
El Combate Grocery
788 Ninth Ave., at 52nd
765-6186
Mountains of plantains.
Famous Foods Grocery-Deli
727 Eighth Ave., near 46th
582-0575
Georgetown Deli
596 Ninth Ave., near 43rd
265-5390
Gy Grocery and Deli
926 Eighth Ave., at 55th
489-2095
Han's Supermarket
2159 Broadway, at 75th
595-7390
Hillside Market
1428 Lexington Ave., near 93rd
876-5880
J&E
224 Thompson St.
420-0351
Also newsstand.
J.J. Delicatessen
741 Ninth Ave., at 50th
245-9748
Closed 7 A.M. Saturday to 9 A.M. Sunday.
Nino's Heros
324 Spring St.
925-1511
Closed 3 A.M. Saturday to 5 A.M. Monday.
Olivera Grocery
69 Second Ave., at 4th
674-2219
Rayjon Deli
1357 Second Ave., at 72nd
628-6396
Closed Mondays midnight to 8 A.M.
7-Eleven
•390 Second Ave., at 22nd
473-8613
•235 Lexington Ave., at 34th
684-9871
•552 Third Ave., near 37th
684-8519
•1318 Second Ave., at 69th
650-9551
•4100 Bell Blvd.
Bayside, Queens
225-2015
•202-15 Northern Blvd.
Bayside, Queens
225-3531
•103-01 Queens Blvd.
Forest Hills, Queens
459-6118
•69-58 Main St.
Kew Gardens, Queens
544-7421
•81-48 Lefferts Blvd.
Kew Gardens, Queens
847-2386
•103 Lincoln Ave., at North Railroad Ave.
Staten Island
351-4950
•1590 Forest Ave., at Pontiac St.
Staten Island
447-9712
•2084 Victory Blvd., at Bradley Ave.
Staten Island
494-8948
Shamoun Grocery & Deli
1930 Eighth Ave., at 53rd
757-6093
Sims Deli
494 Sixth Ave., near 12th
243-6611
696 Deli
696 Third Ave., near 44th
490-7115
Smiler's
•106 Seventh Ave. South
242-1889

The Animal Medical Center

Jeff Kint, clothier

•413 Park Ave. South, near 29th
684-5175
•688 Third Ave., near 43rd
682-6941
•469 Lexington Ave., near 45th
986-5120
•726 Eighth Ave., near 45th
582-2996
•637 Ninth Ave., at 45th
582-5550
•764 Eighth Ave., near 47th
581-3641
•766 Third Ave., near 48th
753-0781
•850 Seventh Ave., near 55th
757-5871
•924 Third Ave., near 56th
935-9170

Sultan Deli
723 Eighth Ave., at 45th
957-9576

Tri-Rite Deli-Appetizer
353 Sixth Ave., near 4th
924-6865

293 Deli
293 Third Ave., near 22nd
689-2703

White Mark Delicatessen
373 Sixth Ave., near Waverly
242-9372

Winton's Supermarket
765 Eighth Ave., near 46th
586-8616

Zorbades Deli
334 Eighth Ave., near 27th
243-0229

DENTAL EMERGENCIES

Most hospital emergency rooms have oral surgeons available for the obvious calamity—a face through a windshield, for example, or a bullet through a jaw—and local anesthetics or painkillers for almost everything else. "It's unfair [to both the patient and the E.R. staff] to expect emergency-room personnel not trained in dentistry to properly assess the severity of an oral problem," says Dr. Seymour Roistacher, director of the Department of Dentistry at Queens Hospital Center (an affiliate of Long Island Jewish–Hillside Medical Center).

But you *can* get a dentist at any hour. In Queens:

Dental Emergency Center
61-34 188th St.
Fresh Meadows
343-4631

Queens Hospital Center
82-68 164th St.
Jamaica
990-2202

In the other boroughs, local chapters of the Dental Society of the State of New York have dentists on call all night. For referral dial:

•Manhattan and the Bronx
679-4172
•Brooklyn and Staten Island
638-0400

The Manhattan Yellow Pages also lists a few private groups offering 24-hour service, including:

Diversified Dental Service
30 East 40th St.
679-7770
A friend of ours recently had a positive experience here—as positive as one can hope for with an abscessed tooth—late on a Saturday night.

Preventive Dental Associates
200 Madison Ave., near 36th
683-2568

When you call these groups at night, an answering service will take your name and number, and a dentist will call you back. If the problem you describe is serious, he will arrange to meet you at the office.

DISCOS AND NIGHTSPOTS

CBGB and OMFUG
315 Bowery
982-4052
Open till 5 A.M.

Danceteria
30 West 21st St.
620-0515
Open until 4 A.M. Three levels of entertainment. Live music and video. D.J. Restaurant.

F Sharp
641 West 51st St.
307-0030
A new, hip "dancing diner" on the site of the original Market Diner. Food, bar, and dancing, sometimes till 5 A.M.

Gotham West
64 North Moore St.
431-7327
Open Wednesdays, Fridays, Saturdays, and Sundays 10 P.M. to sunrise.

Heartbreak
179 Varick St.
924-0165
Three places in one. Varick Restaurant—your basic diner: 7 A.M. to 8 P.M. Heartbreak—fifties-rock-'n'-roll disco: 8 P.M. to 4 A.M. Open All Night—after-hours diner and dance club: 4 A.M. to 7 A.M.

Magique
1110 First Ave., at 61st
935-6060
Live music on Tuesdays and Wednesdays; laser-light and video shows. Open till 5 A.M.

Mudd Club
77 White St.
227-7777
Open till 4 A.M.

Peppermint Lounge
128 West 45th St.
719-3140
Open till 4 A.M.

Red Parrot
617 West 57th St.
247-1530
Live fifteen-piece orchestra alternates with D.J.-programmed dance music, from Richard Strauss to Lawrence Welk to Diana Ross. Open Wednesdays, Thursdays, and Sundays 10 P.M. to 4 A.M., Fridays and Saturdays till 8 A.M.

RedBar
116 First Ave., at 7th
Open till 5 A.M.

Regine's
502 Park Ave., at 59th
826-0990
Open till 4 A.M.

Ritz
119 East 11th St.
228-8888
Open till 4 A.M.

Stilwende
225 West Broadway
431-1133
Open Fridays and Saturdays till 5 A.M.

Studio 54
254 West 54th St.
489-7667
Open till 4 A.M.

Underground
860 Broadway, at 17th
254-4005
Open till 5 A.M.

Xenon
124 West 43rd St.
221-2690
Open till 6 A.M.

FISH DEALERS' SUPPLIES

Pa-Ko's Fish Dealers Supplies
104 South St.
962-8641
Open Monday through Friday 2 A.M. to 10 A.M. The sign says "Cutlery & Scales," then specifies "Scales, Knives, Gloves, Hooks, Shears, Scalers, Brushes, Nets," and Jimmy says he still carries everything but the nets. Also candy and cigarettes.

FLORISTS

Rialto Florist
707 Lexington Ave., near 57th
688-3234
The only florist in the city open all night.

FRUITS AND VEGETABLES

Most also carry grocery items.

Arirang
174 Third Ave., near 16th
674-6120

Blooming House
449 Second Ave., near 26th
683-0212

Broadway Gardens
2343 Broadway, near 85th
580-0492

Cathedral Market
2853 Broadway, near 110th
662-7535

Cherry Blossom Fruit Stand
1042 Second Ave., at 55th
759-1223

East Village View Fruit Exchange
113 First Ave., at 7th
473-9405

Eden Farm
•549 Hudson St.
242-3069
•53 Seventh Ave., near 14th
255-5960
•252 Third Ave., near 21st
228-9406

82nd Street Fruit and Vegetable Market
1576 Second Ave., at 82nd
737-5977

Empire
200 West 96th St.
866-9337

Famous Deli
791 Eighth Ave., at 48th
245-7270

Giuseppe's

531 Ninth Ave., near 40th
564-1682

Green Village
•172 Prince St.
431-6667
•177 Bleecker St.
982-5888
•241 Bleecker St.
989-8268
•327 Bleecker St.
924-0670
•468 Sixth Ave., near 11th
255-4728

Han's
2501 Broadway, at 93rd
666-7089

J&J Market
11 West 8th St.

K.H.Y.
821 Second Ave., near 44th
697-3322

K&K Lee
411 Second Ave., near 24th
683-4699

K & Seo Market
144 Seventh Ave. South
255-6249

Mushroom House
537 Ninth Ave.,
at 40th

Nisan Supermarket & Deli
2502 Broadway, at 93rd

Verdes
534 Third Ave., near 36th
532-2267

Village Produce
5 Greenwich Ave.

Vinnie's Market
525 Ninth Ave., at 39th
563-0545

Westside Supermarkets
•2171 Broadway, near 77th
595-2536
•2844 Broadway, near 110th
222-3367

GAMES

Backgammon, Chess & Games Club
212 West 72nd St.
787-4629
Open till 2 A.M., or later if games are in progress, so call first. Board games are $1.25 an hour, cards $1.50 an hour.

Broadway Arcade
1663 Broadway, at 52nd
247-3725
Two levels of video games, pinball, Skee-Ball, magic shop, pool, Ping-Pong; peanuts, popcorn, candy, and soda. Open Fridays and Saturdays till 2 A.M., Sunday through Thursday till 1 A.M.

Fascination
1597 Broadway, near 48th
246-9295
Video games, electric poker.

Game Room
2130 Broadway, at 75th
595-0923
When the chess grand masters are in town, says owner Stu Morton, they come to the Game Room, downstairs at the Hotel Beacon. This parlor has chess, Scrabble, Monopoly, go, checkers, backgammon, and video games. Board games are $1.50 an hour per person.

Gameways
1122 First Ave., near 62nd
688-4493
All the latest video games.

March Toys
1480 First Ave., at 77th
794-0957
A video arcade.

Playland
1580 Broadway, near 48th
A video jungle. Closed 2 A.M. Monday to 9 A.M. Tuesday.

GAS STATIONS

Amoco
•Seventh Ave. and 20th
255-9611
•Tenth Ave. and 41st
279-2800
•Tenth Ave. and 53rd
•First Ave. and 96th
427-8659
•Columbus Ave. and 110th

Gaseteria
Eleventh Ave. and 59th

Getty
First Ave. and 60th
Open all night Monday through Saturday.

Gulf
•Greenwich St. near Rector
425-1065
•Sixth Ave. and 17th
255-1492
•Tenth Ave. and 23rd
924-1260

Hess
Tenth Ave. and 44th

Merit
•Houston St. and Avenue B
•Bowery and 3rd
475-9461
•Fourth Ave. and Union St.
Brooklyn
625-7904

Mobil
•Eleventh Ave. and 42nd
•York Ave. and 51st
•Eleventh Ave. and 57th
•First Ave. and 62nd

Power Test
Tenth Ave. and 24th

Texaco
Eighth Ave. and 13th
242-6261

HAIR CARE

Heads & Tales
36 St. Marks Pl.
677-9125
Open Monday through Saturday 11:30 A.M. to midnight.

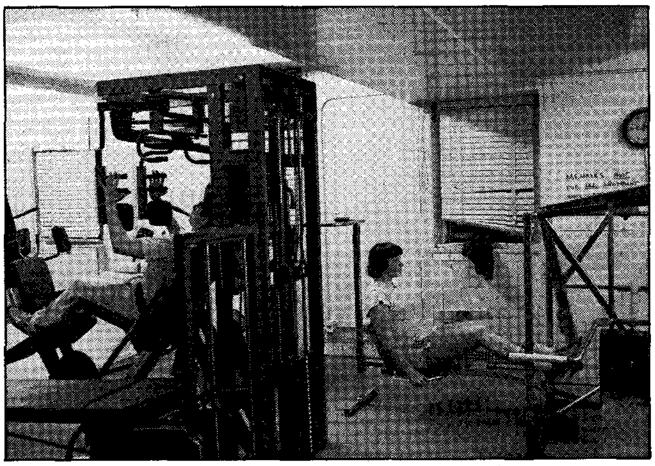
Larry Mathews Twenty-Four-Hour Beauty Salon
536 Madison Ave., near 54th
246-6100
Despite the name, hours are Monday through Saturday 7 A.M. to 10 P.M., Sundays 9 A.M. to 5 P.M.

HEALTH CLUB

Parc Swim & Health Club
363 West 56th St.
586-3675
Twenty-four-hour health club open to members only.

HOT LINES

These 24-hour emergency phone numbers will be answered by real people, not machines.


Parc Swim & Health Club

Animal Bites
764-7667

Arson Hotline
566-7340

Battered Spouses
Family and Adult Services
690-9319 or 564-1068
Shelter provided.

Child Abuse
•Emergency Children's Services Assistance
334-7676
Weekdays 5 P.M. to 8 A.M., 24 hours weekends and holidays.
•New York State Child Abuse and Maltreatment Reporting Center
(800) 342-3720
•Or dial 911.

Crime Victims
Victim Services Agency
577-7777
Helps victims of all kinds of crimes, including rape and domestic violence.

Drug Abuse
Citizens' Alliance to Prevent Drug Abuse
(800) 522-5353

Environmental Protection
966-7500
Noise, air, water, and sewer emergencies.

Highways
566-3406
To report hazards on city highways.

Housing
960-4800
Heat, infestation, and structural emergencies. (In public-housing projects: 683-3000.)

Maritime Emergencies
Coast Guard
668-7936

Poisoning
340-4494, or dial POISONS (764-7667)

Rape and Battery
Borough Crisis Centers
•Manhattan
Harlem Hospital
491-8251
•The Bronx
Lincoln Hospital
579-5326
•Brooklyn
Kings County
735-2424
•Queens
Queens General Hospital
990-3188
•Staten Island
St. Vincent's Medical Center
390-1301
Or call the emergency room of any hospital.

Sex Crimes Report Line
732-7706
A female detective is available at all times to talk to victims of sexual assault.

Suicide Prevention
National Save-a-Life League
736-6191

Transit Information
330-1234
How to get from here to there by bus and subway.

ICE

At most of the places outside Manhattan, ice is available during late-night hours from machines only.

Basic Leasing
509 West 38th St.
244-2420

Circle Ice & Cube Co.
491 Tenth Ave., near 37th
873-7469

Stuyvesant Town Ice & Cube

325 East 21st St.
473-6784
After midnight, free delivery with a $25-or-more order.

United City Ice Cube Co.
520 Ninth Ave., at 39th St.
563-0819
Yes! 24-hour delivery service from this company's third generation of icemen. Block, cube, dry, they've got it all.

THE BRONX

City Products
890 Grant Ave.
993-2050

BROOKLYN

Losquadro Ice Co.
1683 Utica Ave.
258-0337

Palasciano Ice Co.
954 Bergen St.
789-8916

Thomas Ice Co.
335 Moffett St.
456-0033

QUEENS

Central Queens Ice & Ice Cube Co.
122-48 Farmers Blvd.
St. Albans
464-7521
Also has machine at 98-19 37th Ave., Corona.

De Vito Beverage Distributors
35-18 61st St.
Woodside
639-0049

Family Beer Distributors
93-25 Jamaica Ave.
Woodhaven
849-5003

Hillside Beer & Soda
265-08 Hillside Ave.
Floral Park
347-6220

Tri-Boro Ice Co.
41-08 Astoria Blvd., near Steinway St.
Long Island City
278-0620

STATEN ISLAND

Ice House Rella
451 St. Marks Pl.
533-1710
Any-hour delivery in Staten Island only. Call for nearest location of self-service ice machines.

LAWYERS

According to a spokesman for the New York County Lawyers' Association, *any*time you must appear in court and can't get your own attorney, one will be provided for you.

LIMOUSINES AND CAR SERVICES

Most companies will rent you a car with a driver for use overnight if you reserve during business hours. You can call *these* companies anytime and they'll be right over. (The names are from a list, provided by the Taxi and Limousine Commission, of Manhattan-based, licensed operators. Other companies, including some that advertise heavily, are based in other boroughs, operate with the commission's permission while licensing proceeds, or are illegal.)

Bermuda Motor Car Renting
537 West 20th St.
249-8400

Dav-El Limousines
219 West 77th St.
580-6500

Farrell's Limousines
330 East 75th St.
861-6300

Tom L. Ltd. Limousine
484 East 74th St.
744-3493

LOCKSMITHS

Locksmiths' fees, if you have locked yourself out of your apartment or car, will be approximately $15 to $50 more in the dead of night than at midday. The daytime charges for picking or otherwise defeating a door lock are generally about $25 per lock (and more for certain high-security cylinders), according to Sal Schillizzi, vice-president of the Master Locksmiths Association of Greater New York. The charge is about the same for most car doors but can go higher for luxury or imported automobiles. You will need identification or registration (in the case of autos) and cash or a major credit card. Ask for a breakdown of charges over the phone, and bear in mind that although most locksmiths advertise 24-hour service, few of them maintain a regular night shift. Rather, an answering service will relay your late-night call to a sleeping locksmith, who will demand whatever it's worth to him to get out of bed and come to your rescue. If the charges seem exorbitant, try another locksmith.

MEDICAL SERVICES

These physician-referral agencies say they will send a doctor to your house within two hours. Most will also perform routine diagnostic tests such as X-rays, EKG's, and simple lab tests and will arrange for ambulance service if needed.

American Housecalls
367-0070
Charges $45 to $60 for a basic doctor's visit, which does not include the cost of medication. Sends doctors to Long Island (516-222-0850) and Westchester (914-965-2500).

Housecalls Unlimited
939-0700
An independent agency that charges $40 for a basic house call. This does not cover the cost of medication. Doctors will go to all addresses in New York City except Staten Island.

Doctors Emergency Service
748-7000
Will route your call to one of five independent agencies. The standard fee is $40 for a basic house call, which includes the cost of medication administered during the doctor's visit. The following agencies may be reached through Doctors Emergency Service or called direct (numbers below), and they will send doctors to any address in the five boroughs and parts of Long Island and New Jersey:

American Housecall Service
238-1800

Doctors on Call
238-2100
(201) 944-7200 for Bergen County

Doctors Home Referral
745-5900

Housecalls, Inc.
853-1500

Physicians on Call
745-8000

NEWSSTANDS

•Delancey St. and Essex
•222 Thompson St.
420-0351
Also takeout deli.
•131 Second Ave., at St. Marks
260-8156
At Gem Spa, the well-known soda fountain.
•Third Ave. and St. Marks
•Sixth Ave. and 8th
•Seventh Ave. South and Sheridan Sq.
Saturdays only.
•Eighth Ave. and 23rd
•Penn Station
•Port Authority Bus Terminal
•Broadway and 42nd
•Eighth Ave. and 42nd
•Eighth Ave. and 46th
•Sixth Ave. and 48th
•Eleventh Ave. and 49th
•Second Ave. and 53rd
•Third Ave. and 54th
•Lexington Ave. and 64th
•First Ave. and 65th
•Broadway and 72nd
•Broadway and 79th
•First Avenue and 86th
Saturdays only.
•Broadway and 94th
•Broadway and 96th
•Broadway and 104th

PHARMACIES

Brant Chemists
275 Amsterdam Ave., at 73rd
362-5480
Open daily 9 A.M. to midnight.

Kaufman Pharmacy
The Beverly Hotel
Lexington Ave. and 50th
755-2266
The only 24-hour pharmacy in Manhattan. Expensive, but worth it in the middle of the night. Your prescription will be sent C.O.D. by taxi or delivered free in a ten-block radius.

Neergaard Pharmacy
454 Fifth Ave., near 9th St.
Brooklyn
768-0600
Free delivery within a fifteen-block radius till 10 P.M.

Plaza Pharmacy
Second Ave. and 86th
879-3878
Open daily till midnight.

PIZZA

All the Greatest Pizza
1570 Second Ave., near 82nd
472-0445
Closed 6 A.M. to 10 A.M.

Ben's Christopher Street Pizza
147 Christopher St.
242-9500
Closed Monday through Friday 3 A.M. to noon, Saturdays and Sundays 5 A.M. to noon.

Ben's Pizza
123 MacDougal St.
677-0976
Closed 5 A.M. to 11 A.M.

Charlie's Pizza
140 East 58th St.
752-3747

Emilio's
307 Sixth Ave., near 3rd
929-9861
Food till 3 A.M.; bar open till 4 A.M.

Govas Restaurant
94½ Greenwich St.
233-1573
Closed 6 P.M. Sunday to 5 A.M. Monday.

James and Charley's Pizzeria
1446 First Ave., at 75th
744-6291
Open Monday through Saturday 11 A.M. to 4 A.M., Sundays till midnight.

Little Italy Pizza
208 West 42nd St.
221-9845
Open till 4 A.M.
New Lex Pizzeria
599 Lexington Ave., near 52nd
838-6469
Closed midnight Saturday to 9 A.M. Sunday, and 10 P.M. Sunday to 5 A.M. Monday.
Original Ray's Pizza
962 Second Ave., at 51st
752-2143
Open all night Fridays and Saturdays.
Val's Pizza
251 West 42nd St.
921-8246

PLUMBERS

A number of licensed plumbers advertise 24-hour service, but a trade-association spokesman admitted that few actually respond in the middle of the night unless you're a regular customer. *Before* an emergency occurs, get your superintendent to show you how to turn off the water in your apartment and how to get it turned off in the building's cellar. This will take care of most home emergencies till morning. Sewer and drain uncloggers, listed separately in the Yellow Pages under "Plumbers," will respond on a 24-hour basis but are not licensed to make plumbing repairs.

POSTAL SERVICES

Manhattan
General Post Office
Eighth Ave. and 33rd
971-7176
This is the only Post Office in the city open 24 hours a day. Here you can buy stamps and mail emergency packages, but no more than three parcels and nothing over three pounds. No registered mail in the wee hours.

The following Post Office locations provide 24-hour postage-stamp machines.

Church Street Station
90 Church St.
Grand Central Station
Lexington Ave. and 45th
Brooklyn
General Post Office
271 Cadman Plaza East
330-2200
Staten Island
General Post Office
550 Manor Blvd.

RECORDS

Big Hit Oldies
170 Bleecker St.
475-9516
Open Sunday through Thursday 10 A.M. to midnight, Fridays and Saturdays till 4 A.M. Mostly oldies, and if they don't have it, the staff doesn't mind telling you who might. Also head-shop supplies and paraphernalia.
Bleecker Bob's Golden Oldies
179 MacDougal St.
475-9677
Open Sunday through Thursday noon to 1 A.M., Fridays and Saturdays till 3 A.M. New Wave specialists.
Colony Records Center
1619 Broadway, at 49th
265-2050
Closed 2:30 A.M. to 9:30 A.M.

RESTAURANTS, COFFEE SHOPS, SNACK BARS

Unless otherwise indicated, these places are open 24 hours a day, 365 days a year (sometimes excepting Christmas, Yom Kippur, or Chinese New Year, depending on the religious convictions of the owner). If you show up at the wrong time, therefore, you can find yourself eating to the sounds and smells that accompany an early-morning floor washing or other routine maintenance.

Because many bar-restaurants and coffeehouses are open until 3 or 4 A.M., an establishment had to be willing to serve us after 4 A.M. to be included here.

BELOW HOUSTON ST.

Alex Coffee Shop
240 Grand St.
966-1350
Blimpie
34 Park Row
227-0317
Burger King
106 Liberty St.
732-8381
Carmine's
140 Beekman St.
962-8606
This bar-and-grill has been serving Italian-style seafood since 1903. Closed 11 P.M. Friday to midnight Sunday.
Cecropia
22 Peck Slip
227-2826
Exposed brick covered by Greek and Turkish wall hangings and paintings (some are for sale) by local artists; Etch a Sketch and backgammon; *Architectural Digest*, *Geo*, and *Smithsonian* magazines; home-made pastries; Fulton Fish Market workers and TriBeCan night owls. Breakfast, Monday through Friday 2:30 A.M. to 10 A.M.; lunch and dinner, Tuesday through Friday noon to 10 P.M., Sundays till 9 P.M. Closed Saturdays.
Chung Shing Tea Parlor
11 Pell St.
349-2635
Dave's Corner
416 Broadway, at Canal
226-8361
A full-service luncheonette, best known for its egg creams and lime rickeys.
George's Restaurant
89 Greenwich St.
269-9387
Closed 4:30 P.M. Saturday to 7 A.M. Sunday.
Hong Fat
63 Mott St.
962-9588
Closed 5 A.M. to 9 A.M.
Hop Lee Rice Shoppe
72 Bayard St.
431-7444
Closed 5 A.M. to 10 A.M.
John Street Restaurant
135 John St.
248-8880
Closed 3:30 P.M. Saturday to 5 A.M. Monday.
Keats Coffee Shop
88 Broad St.
422-2270
Closed 2:30 P.M. Saturday to 6 A.M. Monday.
Lin's Garden Restaurant
53 Bayard St.
962-9085
Closed 5 A.M. to 8:30 A.M.
Market Diner
256 West St.
925-0856
Cabbies' favorite.
Mon Bo Restaurant
65 Mott St.
964-6480
Closed 5 A.M. to 11 A.M.
New Lin Heong Restaurant
69 Bayard St.
233-0485
Closed 5 A.M. to 11 A.M.
Roxy Coffee Shop
20 John St.
349-4704
Closed 3 P.M. Saturday to 6 A.M. Monday.
R&P Refreshments
Staten Island Ferry Terminal
425-8433
Signal Coffee Shop
26 Vesey St.
227-6350
Closed 3 P.M. Saturday to 8 A.M. Sunday.
Snack Bar
Staten Island Ferry Terminal
952-9147
Sum Hey Rice Shoppe
66 Bayard St.
226-8530
Closed 5 A.M. to 11:30 A.M.
Sun Lok Kee
13 Mott St.
285-9856
Closed 5 A.M. to 11 A.M.
Umbertos Clam House
129 Mulberry St.
431-7545
Closed 5:30 A.M. to 11 A.M.
Varick Restaurant
179 Varick St.
924-0165
See "Heartbreak" in the "Discos" section.
Wo Hop Restaurant
17 Mott St.
962-8617

HOUSTON TO 14th

Astor Riviera
454 Lafayette St.
677-4461
Baltyk Polish Restaurant
12 First Ave., at 1st
260-4809
Big Ed's Coffee Shop
70 Eighth Ave., at Greenwich Ave.
929-8421
Bini Bon
87 Second Ave., at 5th
Cafe Reggio
129 MacDougal St.
475-9557
Open all night Fridays and Saturdays.
Cube Steak House
321 Sixth Ave., at 3rd
675-6927
David's Pot Belly Cafe
98 Christopher St.
243-9614
Closed Monday through Friday 5:30 A.M. to 11 A.M., Saturdays and Sundays 6 A.M. to 11 A.M.
Disco Donut
150 Third Ave., at 14th
Frank's Restaurant
431 West 14th St.
243-1349
See Gael Greene's article for details.
Greek Garden Coffee Shop
7 West 8th St.
473-7218
Homer
121 West 10th St.
741-0438
Kansas Fried Chicken
148 East 14th St.
475-9710
Open all night Fridays and Saturdays.
Kiev Restaurant
117 Second Ave., at 7th
674-4040
A bowl of soup with a slice of buttered challah bread—both *thick*—makes a meal for $1.25.
Longley's Coffee Shop
77 Seventh Ave., at 14th
Mamoun's Falafel
119 MacDougal St.
674-9246
There are nine places where you can get falafel on this

block—MacDougal St. between Bleecker and 3rd—and a tenth where you can buy the ground-chick-pea mix to make your own. All of them are open past midnight, but this one is the last to close—almost always open at 5 A.M., often doing business right through to reopening time, at 10 A.M.

Munson Tavern & Diner
511 Greenwich St.
431-9760
Opening in mid-May.

Olive Tree Cafe
117 MacDougal St.
254-3630
Board games, borscht, falafel, continuous screenings of old silent comedies. Open Fridays and Saturdays till 5 A.M.

103 Second Restaurant
103 Second Ave., at 6th
533-0769

Sandolino Cafe
11 Barrow St.
242-8350
Closed Monday through Friday 6 A.M. to 8 A.M., Saturdays and Sundays 6 A.M. to 9 A.M.

Sheridan Square Restaurant
72 Grove St.
255-8788

Silver Dollar Restaurant
163 Christopher St.
929-1486

Taco Rico
108 Seventh Ave. South
Closed 5 A.M. to 10 A.M.

Tiffany II Restaurant
222 West 4th St.
242-1480

Triumph Coffee Shop
148 Bleecker St.
228-3070

Village Inn
169 Bleecker St.
533-0823

Washington Square Restaurant
150 West 4th St.
533-9306

Waverly Restaurant
385 Sixth Ave., at Waverly
675-3181

15th to 34th

Central Luncheonette
1205 Broadway, at 29th
685-3220

Chelsea Square Restaurant
368 West 23rd St.
691-5400

Cosmos Restaurant
248 East 23rd St.
679-1290

East Bay Restaurant
491 First Ave., at 29th
683-7770

Empire Diner
210 Tenth Ave., at 22nd
243-2736
Closed Mondays 5 A.M. to 8:30 A.M.

Factor's Find Café
470 West 23rd St.
691-1708
Open all night Fridays and Saturdays.

Have-a-Donut
170 West 23rd St.
691-3214

Hickory House Coffee Shoppe
150 East 23rd St.
674-7778

Keystone II
462 Second Ave., at 26th
686-2020
Restaurant, cocktail lounge, on-premises bakery.

Market Diner
411 Ninth Ave., at 33rd
695-6844

Nedicks
Penn Station
244-8722
Manny says Christmas, New Year's, and Independence Day are his busiest nights; last July Fourth he made $22 in tips.

West Side Restaurant & Bar
365 Ninth Ave., at 31st
560-8407

35th to 42nd

Arby's
625 Eighth Ave., at 41st
(Port Authority Bus Terminal)
563-1697

Bill's Gyros Souvlaki
206 West 42nd St.
398-0468

Blimpie
•618 Eighth Ave., near 40th
244-8813
•262 West 42nd St.
391-0837
Closes at 5 A.M. for one hour.

Crete Coffee Shop
641 Second Ave., at 35th
532-2143

Kentucky Fried Chicken
202 West 42nd St.
244-9544
Closed 5 A.M. to 10 A.M.

Sarge's Delicatessen
548 Third Ave., near 36th
679-0442

Tivoli Restaurant
515 Third Ave., near 35th
689-6856

Twin Donut
539 Eighth Ave., at 37th
244-9261

43rd to 59th EAST

Brasserie
100 East 53rd St.
751-4840

Burger King
451 Lexington Ave., at 45th
953-9008

Corinna Donut & Coffee Shop
891 Third Ave., near 54th
752-1660

Dibbs II Deli
835 Third Ave., at 51st
980-1010

Electra Restaurant
949 Second Ave., near 50th
421-8425

599 Delicatessen
599 Lexington Ave., near 52nd
751-8987

Jay Dee's Coffee Shop
214 East 45th St.
687-3307
Closed noon Saturday to 6 A.M. Monday.

My T Burger
844 Second Ave., at 44th

Pantry Coffee Shop, at the Doral Inn
144 East 49th St.
755-1200, ext. 143
At night, enter through Doral Inn lobby at 541 Lexington Avenue.

Richoux of London
Citicorp Center
753-7721

43rd to 59th WEST

Blue Jay Restaurant
313 West 57th St.
582-2161

Burger King
•1165 Sixth Ave., near 45th
575-9137
•1557 Broadway, near 47th
391-0890
•975 Eighth Ave., near 57th
582-4492

Cafe New York
New York Hilton Hotel
1335 Sixth Ave., at 54th
586-7000 (hotel number)

Crown "57"
315 West 57th St.
307-0130

Midtown Market Diner
572 Eleventh Ave., at 43rd
244-6033

Morning Star Restaurant
879 Ninth Ave., near 57th
246-1593

Munson Diner
600 West 49th St.
246-0964

Nathan's
Broadway and 43rd St.
594-7455
Open Sunday through Thursday 7 A.M. to 2 A.M., Fridays and Saturdays till 4 A.M.

Old Fashion Donuts
1630 Broadway, at 50th

Richoux of London
1373 Sixth Ave., near 55th
265-3090

Snow White Restaurant
584 Eighth Ave., at Columbus Circle
765-3719

Sunlight Restaurant
250 West 57th St.
582-1413

Syntagma Square
680 Eighth Ave., near 43rd
730-9520

Thano's Restaurant
888 Eighth Ave., at 52nd
586-4980

ABOVE 59th EAST

Acropolis Coffee Shop
1268 First Ave., near 68th
472-1147

Bagel Nosh
1459 First Ave., at 76th
737-1616

Blue Skyline Restaurant
1055 Lexington Ave., at 75th
861-2540

Delightful Restaurant
2258 First Ave., at 116th
876-6224

Dunkin' Donuts
985 Third Ave., at 59th
759-9200

Excellent Coffee Shop
1260 Lexington Ave., at 85th
744-8150

Gracie Mews Restaurant
1550 First Ave., at 81st
861-2290

Gracie's Corner
352 East 86th St.
737-8505

Green Kitchen
1477 First Ave., at 77th
988-4163
Old standby on the Upper East Side.

Green Open Kitchen
1491 Lexington Ave., at 96th

Hickory House Coffee Shop
142 East 86th St.
860-3153

High Rise
1523 Second Ave., at 79th
288-8582
Closes Monday through Thursday at 1 A.M., Sundays at midnight.

Michael's Restaurant Cafe
1412 First Ave., near 75th
772-2430

Midnite Express Restaurant
1715 Second Ave., at 89th
860-2320

Silver Star Restaurant
Second Ave. and 65th
249-4250
Full bar, wine, and beer. Live lobsters at all hours.

Soup Burg
1347 Second Ave., at 71st
879-4814

Sutton Coffee Shop
1113 First Ave., at 61st
759-1287

Tramway Coffee House
1143 Second Ave., at 60th
758-7017

Viand Coffee Shop
300 East 86th St.
879-9425

Wishbone Restaurant
1133 First Ave., at 62nd
755-4275

ABOVE 59th WEST

American Restaurant
2020 Broadway, at 69th

724-4000
American Restaurant
2130 Broadway, at 75th
724-1700
Argo Restaurant
53 West 72nd St.
595-0794
Bagel Nosh
2058 Broadway, at 71st
362-5546
Closed Monday through Thursday 1 A.M. to 7 A.M.
College Inn Restaurant
2896 Broadway, near 113th
663-0257
Dunkin' Donuts
2547 Broadway, near 96th
749-2470
Hudson View Diner
712 West 125th St.
663-5708
John's Coffee Shop
1966 Broadway, near 65th
874-4874
La Rosita de Broadway
2799 Broadway, at 108th
Cuban sandwich shop.
McDonald's
•2049 Broadway, at 71st
595-8198
•2549 Broadway, at 96th
864-8138
Mykonos Coffee Shop
241 Columbus Ave., at 71st
362-3560
Olympia Restaurant
2764 Broadway, near 107th
678-9155
Pirin Restaurant and Bar
2140 Broadway, at 75th
724-1414
Pizza 'n' Burger
1420 St. Nicholas Ave., at 181st
928-8830
Rhapsody Restaurant
1981 Broadway, at 67th
873-4210
Trio Restaurant
474 Columbus Ave., at 83rd
362-2604
Wells Restaurant
2249 Seventh Ave., near 132nd
283-8244
Harlem's legendary fried-chicken-and-waffles eatery.

BROOKLYN

The Arch
1866 Ralph Ave., near Flatlands
531-3718
Dunkin' Donuts
2712 Emmons Ave.
646-9317
Foursome Diner
3074 Ave. U, between Bragg and Brigham Sts.
743-5777
McDonald's
819 Pennsylvania Ave.
272-7989
Sheepshead Bay Diner
3165 Emmons Ave.
934-8527
Umbertos Clam House
1584 86th St., at 16th Ave.
236-7270
Open Fridays, Saturdays, and Sundays till 6 A.M., other days till 2 A.M.
Venus Diner
7901 Flatlands Ave.
241-3492

STATEN ISLAND

Colonnade Diner
2001 Hylan Blvd.
351-2900
Country Club Diner
2270 Clove Pl.
442-3212
Dakota Diner
921 Richmond Ave.
761-8421
St. George Diner
40 Bay St.
273-5100
Victory Diner
1781 Richmond Rd.
667-9628

QUEENS

Dunkin' Donuts
•42-02 Northern Blvd.
Long Island City
937-2436
•219-11 Hillside Ave.
Queens Village
465-8927
•146-25 Northern Blvd.
Flushing
359-9420
International House of Pancakes
73-01 Northern Blvd.
Jackson Heights
429-5452
Keystone I
30-21 30th Ave.
Astoria
728-9108
McDonald's
•38-02 Queens Blvd.
Sunnyside
786-2828
•114-01 Sutphin Blvd.
Jamaica
529-2335
Fridays and Saturdays only.

The following five McDonald's are open 24 hours Thursdays, Fridays, and Saturdays:
•88-14 Springfield Blvd.
Queens Village
464-0835
•2501 Northern Blvd.
•88-05 Astoria Blvd.
•138-32 Jamaica Ave.
Jamaica
•216-07 Linden Blvd.
Cambria Heights
Ram's Horn Diner
116-11 Beach Channel Dr.
Rockaway Beach
474-1116
Sage Diner
80-26 Queens Blvd.
Elmhurst
457-7575

THE BRONX

McDonald's
•1865 Bruckner Blvd., at Leonard St.
822-9261
•1600 Bruckner Blvd., at Story Ave.
589-1097
•2142 Third Ave., at 117th
831-3468
•85 Bruckner Blvd., at Willis Ave.
590-1557
•1212 Gun Hill Rd.
655-9372

ROLLER SKATING

Empire Roller Disco
200 Empire Blvd.
Brooklyn
462-1570
Open Fridays and Saturdays till 5 A.M.
Park Circle Roller Skating Rink
11 Ocean Pkwy.
Brooklyn
436-1300
Open Fridays till 4 A.M., every other Saturday till 7 A.M.
Roller Rock
3330 Broadway, at 134th
926-1136
Open Fridays and Saturdays till 3 A.M.
Roxy Roller Rink
515 West 18th St.
691-3113
Saturdays till 4 A.M., Wednesdays and Fridays till 3 A.M.
Spin Easy Roller Rink
3816 Ninth Ave., at 204th
569-5151
Open Fridays till 3 A.M., Saturdays till 3:30 A.M.
Stars Roller Rink
900 Brush Ave.
The Bronx
863-3767
Open Fridays and Saturdays till 3 A.M.
Wheels Disco Roller Rink
75 Christopher St.
675-3913
Open Fridays and Saturdays till 2 A.M.

SAFE-DEPOSIT VAULTS

First City Safe Deposit Company
1191 Third Ave., near 69th
772-1500
Open Tuesday through Thursday 7 A.M. to midnight, and 7 A.M. Friday to midnight Monday.

A 12,000-pound, one-inch-thick steel door protects your valuables. Private rooms and a copy machine available for your use at all times. Opens mid-May.

U.S. Safety Deposit Corporation
609 Fifth Ave., at 49th
355-0961
Twenty-four-hour access to your valuables. The company says it will be the largest private vault complex in the country, complete with James Bond–type security, armed Pinkertons at all times, and 8,000 new strongboxes. Opens June 10.

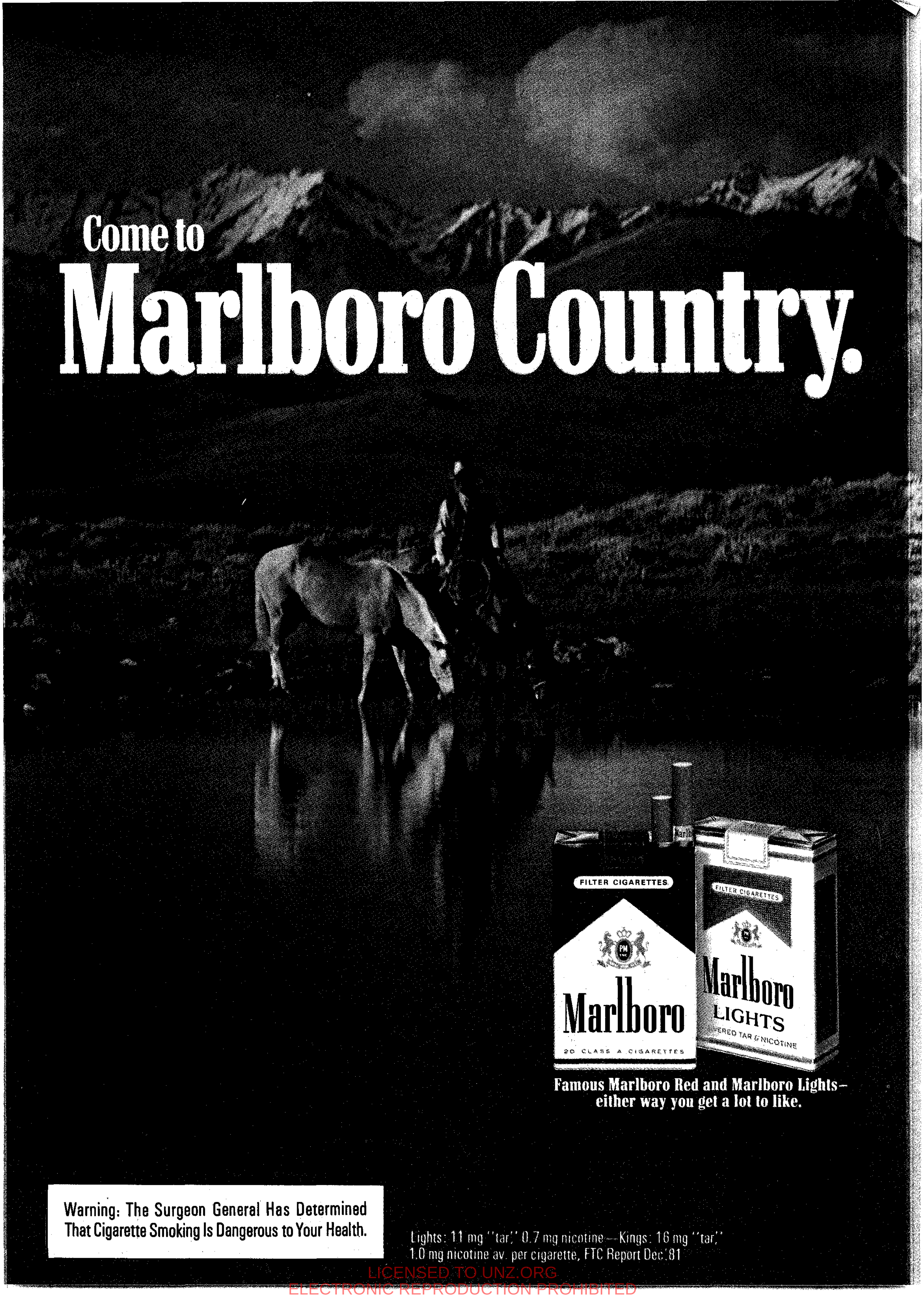
SUPERMARKETS

Grand Union
•130 Bleecker St.
Closed midnight Saturday to 8 A.M. Sunday, and 8 P.M. Sunday to 8 A.M. Monday.
•350 East 86th St.
With pasta machines, hand-dipped ice cream, a cheese shop, and free coffee, this Upper East Side singles meeting spot is getting more like Zabar's every day. Closed midnight Saturday to 8 A.M. Sunday, and 7 P.M. Sunday to 8 A.M. Monday.

The following **Pathmark** supermarkets are open 24 hours Monday through Friday:
410 West 207th St.
Inwood
569-0600
The Bronx
•1851 Bruckner Blvd.
892-0100
•1880 Bartow Ave.
379-5001
Brooklyn
•2965 Cropsey Ave.
266-2705
•11110 Flatlands Ave.
Starrett City
649-8224
Queens
•31-06 Farrington St.
Whitestone
886-4488
• 42-02 Northern Blvd.
Long Island City
937-5722
Staten Island
•1351 Forest Ave.
981-1900
•2660 Hylan Blvd.
987-6188
•2875 Richmond Ave.
761-8400

TENNIS

Alley Pond Indoor Tennis
79-20 Winchester Blvd., at Union Tpke.
Queens Village
468-4420
Open 24 hours a day, seven days a week. Call for reservations. ■


Come to
Marlboro Country.
FILTER CIGARETTES
PM
Marlboro
20 CLASS A CIGARETTES
FILTER CIGARETTES
Marlboro
LIGHTS
LOWERED TAR & NICOTINE

Famous Marlboro Red and Marlboro Lights–either way you get a lot to like.

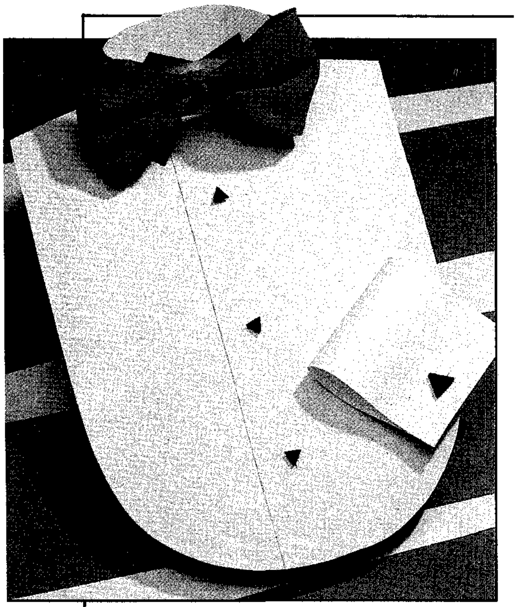
Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Lights: 11 mg "tar," 0.7 mg nicotine—Kings: 16 mg "tar," 1.0 mg nicotine av. per cigarette, FTC Report Dec.'81

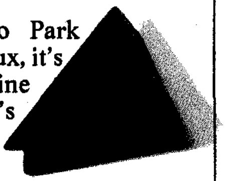
BEST BETS

The best of all possible things to buy, see, and do in this best of all possible cities.

By Nancy McKeon and Corky Pollan



Tux Incentive



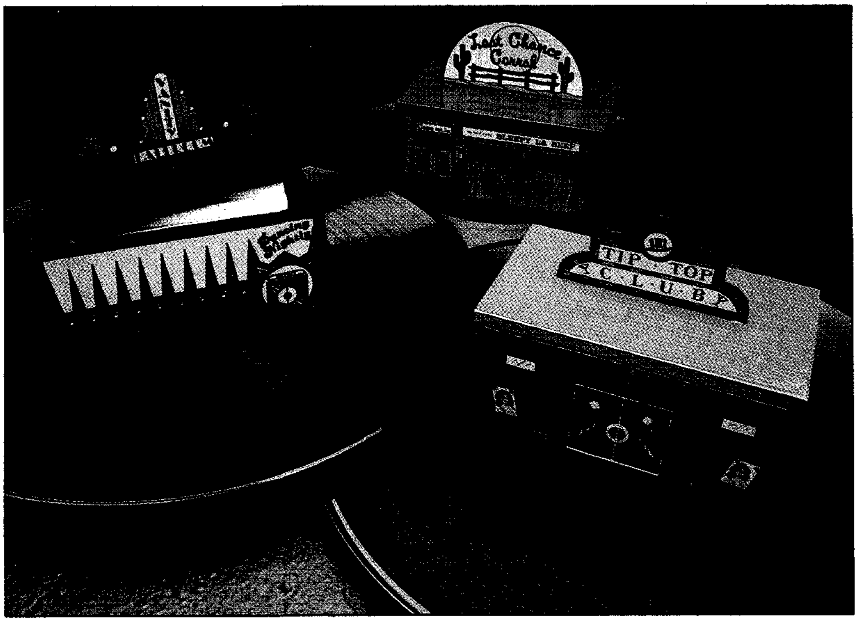
Although Tuxedo Park gave birth to the tux, it's difficult to imagine that community's bygone matrons appropriating their husbands' evening attire. But the tuxedo has come a long way, and so have Tuxedo Park matrons, who would probably delight in these studs ($75 for a set of three) and cuff links ($55) by Dennis Higgins. The clever silk–crêpe de Chine bow tie ($16) is a fashionable fraud that adheres in back with Velcro. And, if the lady is (dare we suggest it?) a bit sloppy, another Velcro tab undoes the bow for easy touch-ups.

STUDS AND CUFF LINKS/*Sointu/20 East 69th Street/570-9449*
BOW TIE/*Fetzen/272 Berkshire Road, Sandy Hook, Connecticut 06482/(203) 426-6351*

Plaza Sweet

For 75 years, the Plaza has served as something of a Maginot Line, keeping the disarray of downtown from invading the natural order of Central Park. The lobby is usually littered with the chic and weary, and the Palm Court can be counted on to decompress boutique-dazed shoppers in the late afternoon. But the stately Edwardian Room is obviously tailored for glittery evenings gazing at the park. If that isn't excuse enough for a revisit, the Edwardian Room is heralding the hotel's anniversary with a special $34 prix fixe dinner. What won our hearts, though, was a dessert that can be ordered with *any* dinner for the next two months: a not-too-tart apple mousse spooned atop a bed of Delicious-apple sections and tucked inside a *pomme* of Limoges porcelain.

"75TH ANNIVERSARY CULINARY FESTIVAL"/*The Edwardian Room at the Plaza/Fifth Avenue and 59th Street/759-3000*



Put a Lid on It

When the party's over, stash your baubles in one of these cunningly painted all-night spots ($18.50). They're always open, except when *you* close them.

JENNY B. GOODE/*1194 Lexington Avenue, near 81st Street/794-2492*

Photographs: top, Aaron Rezny; center left, James Wojcik; bottom, Steve Lesnick.

Art/Kay Larson

URBAN RENEWAL

> "...Segal has never been so witty; it's as though one's astute but serious old uncle began telling Blake Edwards jokes..."

EVERYBODY KNOWS **George Segal.** HE'S our poet of urban isolation, the man who brought us plaster Pop. His Everyman and Everywoman stand in empty doorways and lean on the counters of kitschy diners, settings that speak haltingly of the pathos in the American Dream. But if he's so predictably Pop, then why has he piled apples—Cézanne's apples—onto polychromed tables that pretend to be Cézanne still lifes? And why has this unambiguous artist—who used to build his tableaux out of citified scenery—added a slim birch trunk to the ochre-skinned, blue-gowned *Woman Eating Apple*? Is the work in his latest show drifting toward naturalism? Yes—and brilliantly.

In the beginning, Segal shied away from traditional portrait-making. It's not hard to imagine why. When he first laid plaster-soaked gauze over live models in 1958, duplicating their exact poses without apparent effort, he opened himself to the charge of too easy replication—sculpture by Xerox. He was vulnerable as long as his technique remained uppermost in everyone's mind. So Segal focused on the settings—those kitschy diners and empty windows—that could frame his figures in an American context that has its own inherent poetry. And he kept his plaster people lumpy, crude, and ugly, again to divert attention from technique toward a style that fit comfortably within the canons of Pop.

Compared with such typically Pop artists as Lichtenstein and Rosenquist, however, there was always something classical about Segal. His settings weren't as convincing as Ed Kienholz's diners and beaneries, even when meant to be abstract. Meanwhile, the figures in their silent poses, gazing through their eyeless windows, spoke of a Giacometti-like sculptural conviction. Gradually, Segal realized he needed fewer props. He began to make casts of "partial figures"—a back bent in a graceful sweep, the curl of a hand in the hollow of a thigh. These plaster reliefs allowed the sensuality of flesh to break through the rough, containing rock; they may well have been Segal's private metaphor for the changes afoot in his work.

I suspect the partial figures were at first just experiments in casting. The technique is exactly opposite from that used on the standing figures. Instead of piling plaster on in layers, then cracking it off and reassembling the pieces, Segal casts a mold, then takes a second cast on the *inside* of the first. The process leaves an impression of smooth skin so precise that even little weather cracks are visible. But the eloquence of the partial figures is not only three-dimensional. On the "skin," Segal could try out a new kind of color, a mottled "painterly" wash that sinks into tiny crevices and looks more naturalistic, more illusionistic. Gossamer-thin and lyrical, this new color tints Cézanne's apples and puts a peachy glow on the faces of the *Japanese Couple Against Brick Wall.* In intent it is as far from the old opaque reds and blues as the new casting method is from the previous one.

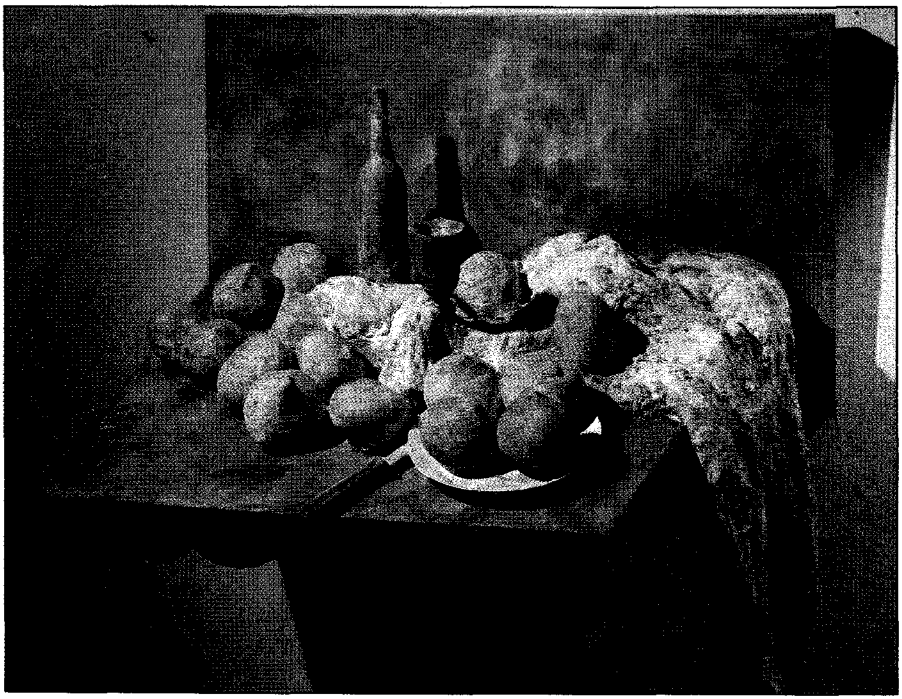


Table talk: *George Segal's* Cézanne Still Life, *painted plaster, wood, and metal.*

These ideas have appeared slowly, and without violating Segal's central concerns. Over the past few years, he has shown more polychromed partial figures, and a birch trunk or two. But the culmination of this drift toward Pop traditionalism may well be the exotic and marvelous "Cézanne Still Lifes," which reproduce the originals with eerie reverence. Apples, oranges, pitchers, vases—all of Cézanne's paraphernalia is spread across tabletops that tilt to duplicate the earlier artist's squashed modernist spaces. Those thin color washes replicate Cézanne's solid-looking brushstrokes. Even Cézanne's snow-white tablecloths are here redone in plaster, complete with blue and ochre shadows, just like the originals.

Segal has never been so witty. It's as though one's astute but serious old uncle began telling Blake Edwards jokes at dinner. The still lifes aren't jokes, of course, but they *are* loving homages to one of modernism's central icons. They are also, in their own right, icons of contemporary life in these art-history-conscious times. We are being given a message about Segal's heroes. Claes Oldenburg does soft variations of absurdist objects. Segal makes solid versions of paintings famous both for their illusionistic "sculptural" solidity and their importance to the twentieth century. Now we know what he cares about.

Segal might have gone on reproducing blue figures in doorways till the end of time. Instead, he has slowly redefined his sculpture by recognizing in his own work an instinctive drift toward the nat-

> "... Sultan's geometric paintings evoke smokestacks and tulips. Jacquette's night views are sketched with spots of light ..."

uralist point of view. That's why Cézanne is so essential to him, and why the "Cézanne Still Lifes" are such a declaration. They mark a direction that was there all along. (Sidney Janis, 110 West 57th Street; through May 1.)

Donald Sultan's DEBUT ON 57TH STREET, in Blum Helman's vast second-floor loft, marks the moment when his large works can be seen in a space big enough for them. Such scale is important, because Sultan builds two points of view into his works: the short *and* the long.

The short fascinates everyone, since it allows spectators to make an inventory of Sultan's unusual methods. First, there is a plywood frame, which is covered with linoleum floor tile. Sometimes the tile is left bare; sometimes it is in turn covered with hot paving tar, rolled flat. The tar is cut away and plaster is poured into the gash and leveled. The plaster may be painted, frescoed, or left white, as it is in a painting of "moon and moonbeams."

In the long view, this agglomeration of heavy matter resolves itself into geometric paintings whose images usually evoke smokestacks or factories or oil-well burn-off valves—or, lately, tulips and irises ambiguous enough to suggest any of the former. The images are clear, even if the description is complicated. Most complex of all, however, are the ideas behind this crossover between images and materials.

Born in 1953, Sultan grew up with minimalism, when "truth to materials" was a powerful notion. Sultan has adopted industrial materials all right, but he has added a wry twist: Those very substances born of factories and smokestacks now generate images whose identities reflect their origins. It's minimalism, Take 2. Sultan's post-modern fabrications are subtle hybrids using industrial motifs that have characterized American art since Charles Demuth and the American progressives. (20 West 57th Street; through May 8.)

GERTRUDE STEIN FIRST OBSERVED THE odd congruence between Cubist space and the flat but fractured aerial perspectives witnessed from airplanes. **Yvonne Jacquette** draws and paints cities from way up in the air, but her space is a bit Cubist *and* Impressionist—woven out of tiny, short strokes that give the effect of atmosphere. Since her appearance in the Museum of Modern Art's "New Work on Paper I" last year, her already handsome drawing style has taken on special momentum. The current show at Brooke Alexander displays cities in aerial night views, their landmarks sketched out by crosshatched beams and spots of light from car headlights, windows, streetlights, and the blue-black reflections off buildings. The large paintings are spectacular, but there is a purity also in smaller works done with pastels on black paper. One such is *Staten Island Ferry at Night,* in which a glowworm boat glides across a dark arc of bay. Perhaps their feeling is less akin to the Impressionists than to Whistler's nocturnes, smoky views of the Thames, all incorporeal and shadowy. (20 West 57th Street; through May 1.) ■

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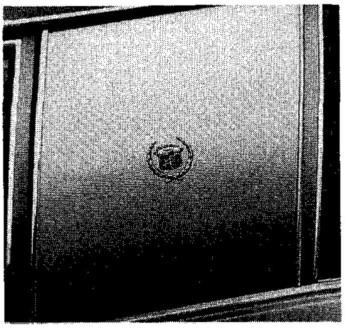

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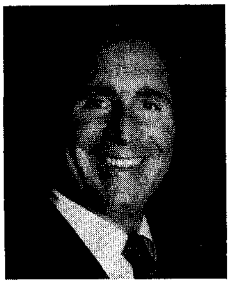

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CROC WITHOUT TEARS

"...The luckless, unself-pitying Crocker-Harris is a figure the theatergoing memory can never quite dismiss..."

Roundabout's Rattigan: *Richardson, Higgins, Allen.*

EXACTLY TWENTY YEARS AGO, I FIRST tried my hand at interviewing; I was quite inept, but my gracious interviewee, Terence Rattigan, made everything easier with his sparkling articulateness, his reassuring urbanity. He even helped me run the tape recorder. When I asked him what his favorites among his plays were, he replied, "I don't like them equally well.... The ones that I am least ashamed of seeing are *Separate Tables* if well done, *Browning Version* if well done...." I wonder what degree of incarnadine the late Sir Terence's cheeks would have registered had they been exposed to the current revival of **The Browning Version** at the Roundabout, but I daresay they would not have retained their full upper-class English pallor. *The Browning Version* if well done is boulevard drama at its very best, and nothing to be ashamed of. This production, however, is spotty, and even a bit ratty, Rattigan.

The protagonist, Andrew Crocker-Harris, is a luckless, unpopular, abused public-school classics master. Once a brilliant Oxford graduate, and now, after eighteen years of service, forced by illness to retire prematurely and without pension, he faces nothing but teaching at a miserable "crammer" and further infidelities from his soured wife, Millie. What makes the Crock, as his fifth-formers call him, such a marvelous theatrical creation is that he is not a pathetic self-pitier. He confronts with a stiff upper lip being hated by his adulterous wife, scorned and exploited by the head and other masters, and mocked by his classics-loathing students. He has tried to turn himself into a deliberate travesty of a musty pedagogue, complete with pedantic jests that, to his chagrin, are no longer being laughed at; at home, he is resigned to being the dutiful husband and dignified cuckold. No wonder that this man who has had to repress all his feelings suffers from heart disease.

Crocker-Harris is one of those figures that the theatergoing memory, having once encountered, can never quite dismiss. Modeled on a Harrovian classics master of Rattigan's, the Crock is not sentimentalized; nor is the play, as Brooks Atkinson called it at the time of its New York premiere, "superior hackwork." There is sentiment here, certainly; and the guardedly hopeful ending may be still a shade overoptimistic. Or it may just be part of that compression a one-act play cannot avoid; indeed, the remarkable thing about *The Browning Version* is the extent to which it makes us accept this compression as well as comprehend the prior and posterior phases of the lives briefly caught in its searchlight. Crocker-Harris becomes—without any special pleading, without any last-minute outburst of charm or cleverness—an ever so slightly heroic figure who rouses himself out of utter defeat to the most modest of Pyrrhic victories with the help of two small gifts of unexpected kindness.

For the play is also about kindness and unkindness, about the sort of kindness that gets abused and begets unkindness in return, and the sort of kindness that elicits further kindness and proves salutary. What it needs urgently, though, is that codicil "if well done"; luckily for Rattigan, Crocker-Harris has been played superbly in various media by the likes of Eric Portman, Michael Redgrave, and John Gielgud; even Maurice Evans, that usually overjuicy actor, was restrained and moving in the Broadway premiere. It may be that the Crock is a foolproof part in the hands of an experienced British actor; as played at the Roundabout by Lee Richardson, an able but basically unsuited American, it very nearly fails to be moving. Richardson lacks that very British linguistic and moral trait of being able to suggest a great deal with a minimal change in inflection or intonation. Even more disappointing is the dependable James Higgins as the slimy headmaster; the actor exudes such basic niceness that the character's nastiness seems loosely stuck on.

But the most unfortunate performance comes from Sheila Allen, as the faithless, embittered Millie. This part, though written with adequate insight, is denied the benefit of the sympathy a greater—or merely heterosexual— playwright might have granted it: This shallow and vindictive woman has, after all, been through some mighty disappointments. Millie must not be played by an actress unable to give her some suggestion of former warmth and grace, although Miss Allen may think she is doing precisely that. The part—as the director at least should have perceived—must be played against the grain; but obviousness, I believe, comes easier to Miss Allen. As Taplow, the pupil who introduces a little hope into Crocker-Harris's life, Bruce Wall would be excellent if only he could look fifteen; and Edmond Genest is most persuasive as a science master who also develops a little conscience. As the Crock's successor (perhaps in more ways than one), Josh Clark is properly eager and awkward, though Joyce Fideor, not helped by Sarah G. Conly's costuming, exaggerates his flighty wife.

Roundabout Two, which would make a better wine cellar than a theater, is not easy to design for, and it has here defi-

Photograph by Martha Swope.

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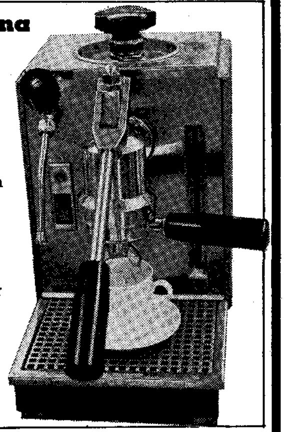

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nitely cramped Roger Mooney's scenic style. It may also have interfered with Stephen Porter's directing, for it is hard to create a sense of sprawling emptiness in a small, tight, low-ceilinged acting area. Still, Mr. Porter has been less careful of detail than is his wont, even allowing the actors to pronounce Aeschylus in the American rather than the British fashion.

The curtain raiser is J. M. Barrie's delightful and prophetic **The Twelve Pound Look,** where the director lets the pace sag and cannot begin to coax the right performance from any of the three principals. Mr. Richardson is, once again, insufficiently British and excessively ponderous, truly a fish out of water—say, a Boston flounder making like a Dover sole; Miss Allen's attempts at sunny lightness emerge unpleasantly strained, almost shrill. Joyce Fideor has the right quality for Lady Sims, but is too slow of delivery. Still, if you are willing to settle for two delicate plays somewhat indelicately served up, by all means help yourself.

I WISH I COULD REPORT HAPPILY ON THE two current endeavors of the Acting Company, which consists of graduates of Juilliard and other professional schools who keep replenishing its ranks, and is now in its tenth year (as the program informs us) of "bringing live productions to cities and towns across the United States." Live this **Twelfth Night** and **The Country Wife** (both of which I left at intermission) may be in the most technical sense of the word; actually, though, both Michael Langham's academic staging of the former and Garland Wright's manic and insufferably cutesy direction of the latter managed to put me to defensive sleep.

Still, the production values are decidedly professional—even if the designers, at least those whose work I know, have done better elsewhere. The problem is the acting. The most famous graduates of the Acting Company are Kevin Kline and Patti LuPone, and it may be that in the current crop there are also actors destined for shining futures, though I would be wary of predicting such for any of these. (I must confess, however, that I never thought Kevin Kline would turn into Kevin Kline.) Richard S. Iglewski and Paul Walker showed some mettle in both plays (though direction and costuming severely undercut Walker's Mr. Sparkish); Pamela Nyberg and Brian Reddy at least exhibited promise in the Wycherley.

But there were also performances that were nowhere near professional, and can contribute only to theatrical deadness in cities and towns across the United States. The Acting Company would be well advised to pick plays more within the range of its constituents. ▬

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FINDERS AND KEEPERS

"...Paul Taylor's *Lost, Found and Lost* is at once zany and elegant, and just possibly a gibe at today's avant-garde..."

Lost, Found and Lost, **Paul Taylor** TELLS us in the program for his current season at the City Center, takes its inspiration from a "nightmare alphabet" he made in 1957. Back in that young-radical stage of his career, he linked pedestrian motions together in minimalist constructions that didn't look much like dances—even to the seasoned critic Louis Horst, whose review of Taylor's '57 output consisted of a blank space. Since then, the choreographer has ingratiated himself with both critics and public, although all his works—both dark and light—still have moments of intransigent strangeness. *Lost, Found and Lost* uses glamour and wit to mitigate the unnerving oddness of treating non-dance action as if it were dancing.

The glamour is due largely to Alex Katz's designs. The ten dancers wear black, formfitting, unisex trouser-suits with rhinestones emblazoned in sunbursts on breast or crotch, or strewn along an arm or leg. Black net, bristling out from sparkling skullcaps, veils their faces. A white backdrop and floor cloth emphasize their bodies' every curve, angle, and protuberance. When tall, lean Susan McGuire winds slowly through an array of haughty postures, we immediately see "*Vogue* mannequin."

Everyday posture is even more important. Taylor loads the piece with long pauses between bits of action—to make us notice the shapes the body assumes at rest, and how its weight settles. One of the most brilliant events is the formation and tardy progress of a single-file line of people waiting their turn—to buy tickets, perhaps, or to use a public toilet. We laugh, not so much because the people look funny—they don't, very—but because it's funny to examine these banal configurations from a theatrical viewpoint. Donald York's collage of "wallpaper music" helps too.

Most of our laughter, though, comes from the wry juxtapositions Taylor engineers. He culls movement from ordinary body language: arms folded, arms akimbo, chin resting thoughtfully in cupped hand. These "found" fragments already look peculiar—seen in isolation or joined with no logical transitions. Imagine them, then, mixed arbitrarily with short takes from several dance worlds: Martha Graham's, Taylor's own, Broadway, classical ballet—Odette's wingspread, for one thing, and classroom jump practice.

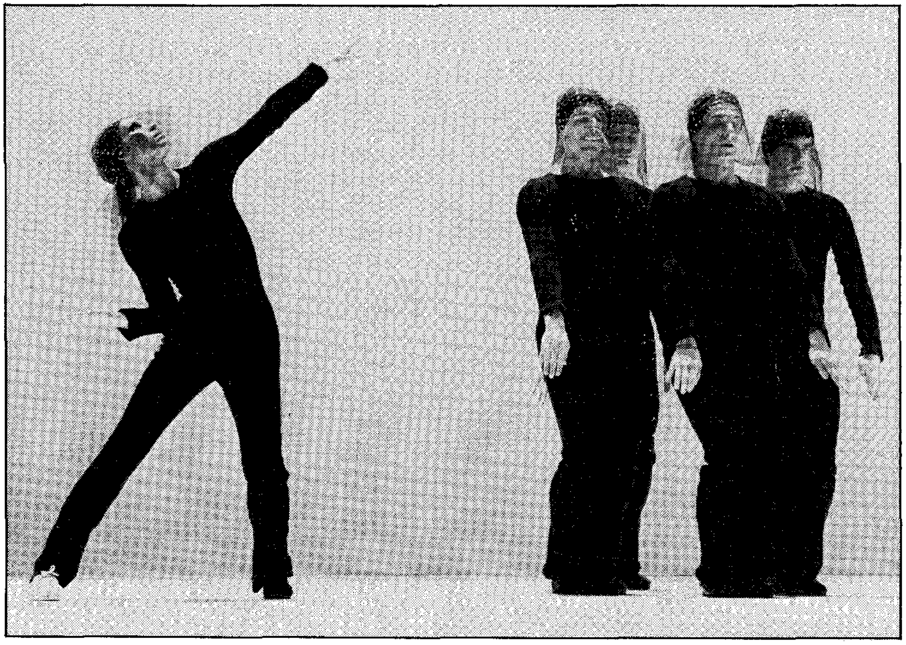
The assiduous male jumpers cluster in an upstage corner, arranged, it seems, so each one can admire his neatly arrowing feet in the studio mirror. Are they oblivious to the three women sprawled about the space in attitudes of exhaustion? No, like faithful cavaliers—or moving men—they interrupt their work to rearrange the languorous ladies in a more attractive pattern. The whole dance is like that—zany and elegant at the same time, and just possibly a gibe at today's avant-garde.

Taylor recalled his earlier days again with the revival of his 1966 mini-epic, *Orbs.* This ambitious piece takes its music from Beethoven's late quartets. Its theme is universal harmony—the motions of the planets in their orbits, the relation of the seasonal cycle to the course of human life. A silvery sun (Thomas Evert, in Taylor's old role) rules the galaxy, teaching his planets the ways of love as a small chorus of moons flutters encouragingly around them.

Taylor being Taylor, Olympian themes are undercut with humor, much of it parody of theatrical devices dear to Martha Graham, with whom he once danced. Evert manipulating his cloak of office—a flokati gone haywire—and working himself into a frenzy is Graham as Clytemnestra. The quartet of female moonies lies somewhere between the distraught Daughters of the Night in Graham's Oedipus ballet and the silly flock who adore the Revivalist in *Appalachian Spring.* The marriage from that work is quoted extensively in the "Terrestrial Autumn" section, where the venue changes from the heavens to Earth (American suburbia). It is very like Taylor to recapture the tenderness of Graham's dance even as he spoofs it. *Orbs'* sober passages contain considerable invention and beauty—the sterile mood of "Plutonian Winter" is very fine—but the piece as a whole exhausts its resources long before it is done.

Not so his new and recklessly ambitious *Mercuric Tidings*—to sections of Schubert's First and Second Symphonies. The grand, rushing music Taylor selects for the opening and closing movements of his three-part work calls for the formal, intricate patterning one would expect from, say, a Balanchine extravaganza. And he achieves just that effect by maneuvering a mere thirteen dancers, in constantly shifting small phalanxes, often at breakneck speed.

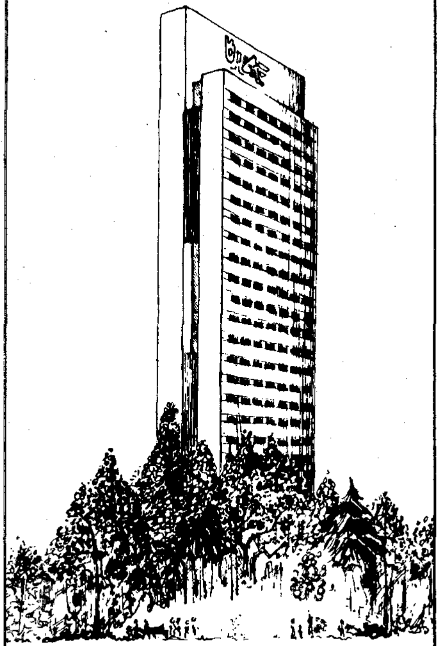
The kaleidoscopic designs change so



Sparkle plenty: *Susan McGuire and veiled cohorts in* Lost, Found and Lost.

Photograph by Martha Swope.

"THE GREATEST HOTEL IN MEXICO CITY... AND THE MOST ENJOYABLE ONE"



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swiftly one can barely take in the visual astonishments. At the same time there's the sheer physical excitement generated by the dancers' collision-course proximity. But this is not cheap-thrills choreography. In fact, the most exhilarating thing about it is its intellectual rigor. Every step and formation has its place ingeniously plotted in the overall scheme, and each is examined exhaustively, displayed in dozens of mutations so that we can recognize it anew.

The middle, adagio, section of the dance is an extension of Taylor's ongoing commentary on the character of love. Susan McGuire is a serene nature-goddess leading a little chain of demi-divinities—the company's three tiniest women. Aloof and yet tender, they oversee the coupling of the pair featured in the turbulent first section—Cathy McCann and Christopher Gillis. These two are bathed in radiance; they seem to be the only lovers in the universe. But eventually—inevitably, in Taylor's cosmology—they are replaced by another couple, then another. Love, like the tides, is endlessly renewable.

The title of this splendid piece is, of course, a multiple play on words. The metal mercury is also called quicksilver.

THE REOPENING OF THE PERFORMANCE space at St. Mark's Church—renovated after a disastrous fire—was celebrated with reconstructions of works made by members of the **Judson Dance Theater** in the early sixties. Wendy Perron, who helped coordinate the retrospective programs as part of a larger study of the Judson movement, describes the group's workshops and concerts as "a paradise of experimentation." They were certainly seminal for post-modern dance.

The Judson artists were an eclectic bunch, ranging from the divinely whimsical James Waring to the vigorously down-to-earth Steve Paxton. There's almost no way to assemble a representative cross section of their material. There is certainly no way to recapture the atmosphere of radical, sometimes madcap, investigation shared a generation ago by the makers and sympathetic followers of the work. It's possible, too, that much of the original work had more significance as concept and process than it does—today, anyway—as product. For these reasons the two programs at St. Mark's seemed inconclusive—not quite dance history reenacted, not quite compendiums of still-vital classics.

The entry that made the most sense to me was Yvonne Rainer's performance of her *Trio A*, an extended string of unrelated, workmanlike movements executed without the slightest inflection. It's a marvel of ordinariness, which is one of the natural wonders the Judsonites rediscovered. ■

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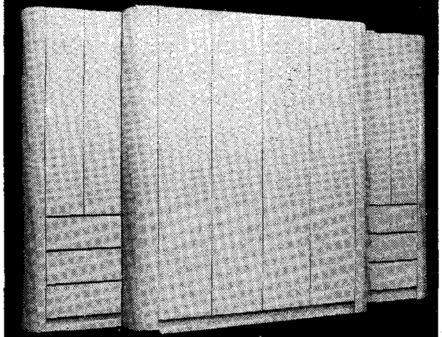

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DUCK AND COVER!

"...The makers of *The Atomic Cafe,* a collage of old propaganda films, are more interested in media images than in truth..."

ATOMIC
FALLOUT
SHELTER

Scout's honor: *Children demonstrating survival techniques in a fifties civil-defense film.*

"THERE ARE ONLY THREE THINGS TO worry about," says the army officer, writing three words on a blackboard as he addresses a group of soldiers. "Blast, heat, and radiation. And, of these, the least important is radiation." The officer, whose eyes bug out unnaturally like Don Knotts's, appears in an official army documentary from the fifties about an atom-bomb test in the Nevada desert. The point of this particular exercise, it appears, was to train for a mopping-up operation *after* a bomb has been dropped on the enemy. As it slowly dawns on us exactly what that means for the soldiers, the officer ventures a witticism: "If you receive enough radiation to cause sterility, you'll be killed anyway."

Almost everything in **The Atomic Cafe,** the highly praised compilation of early U.S.-government and "educational" propaganda about nuclear war, is weird or frightening, but this sequence staggers belief. The bomb goes off, the shock waves pass over the men in their trenches, and a mushroom cloud rises in the desert. Then comes the shocker: The men get out of their trenches, rifles at the ready, and walk *toward the mushroom cloud.* The sequence comes to an end, but presumably the men kept walking in that direction.

Three young documentary filmmakers, Kevin Rafferty, Pierce Rafferty, and Jayne Loader, spent five years digging through archives for this sort of stuff, and they've certainly tapped the mother lode. *The Atomic Cafe* (at the Waverly) is a carnival of folly, a pop-culture distorting mirror of the nuclear age. The entire movie has been stitched together from the archival footage, which is presented without narration and a minimum of identifying titles and dates. As the Buchanan Brothers sing "Atomic Power" and the Commodores do "Uranium," we see bomb tests, civil-defense films, interviews with congressmen calling for nuclear war against North Korea. We're swept along by the material, which has been edited for jokes, contrasts, killing ironies; the filmmakers want to overwhelm us with absurdity, convince us that the United States suffered a massive nervous breakdown in the early atomic age.

The movie is entertaining, but after a while the deadpan gruesomeness begins to pall. We may want some facts and figures, some signs of rational activity—on the filmmakers' part, at least. For instance, when was the Nevada test? Are these the same soldiers who later developed cancer and sued the army for damages? The movie's timing is perfect: *The Atomic Cafe* should become a favorite divertissement for the emerging anti-nuke movement. But it does little except make us grin at our own helplessness, and we need more.

While the standard, appalling shots of a destroyed Hiroshima are shown, we hear two radio comics exchanging jokes—"It looked like Ebbets Field after a doubleheader with the Giants," says one—and there's nothing to do but grieve over the moral insensitivity of a country that had just won the war. Most of the other material is hopelessly silly. In civil-defense-readiness films, a man in a radiation-proof rubber suit, looking like something out of *The Thing,* drives to work in a Buick; another man puts his little boy in a similar suit and sends him off on his bicycle. A narrator tells us that "Paul and Patty know that, no matter what they do, they should prepare for an atom bomb exploding all the time." We see Paul and Patty, two fifties teenagers, nuzzling each other on the street. There's a flash of light, and Paul just *knows* it's a nuclear attack—he throws himself and Patty against the wall. A group like the Andrews Sisters sings an upbeat "Duck and Cover!" on the soundtrack as kids cheerfully pitch themselves off bicycles and an entire family at a picnic dumps its franks and potato chips on the grass and hides under the picnic blanket. I don't know what's funnier—the pathetic attempt at shelter or our current realization that hiding under a picnic blanket is as good a way as any of "surviving" a nuclear war.

The malicious collage of images rushes along at dizzying speed—faster than we can follow with any kind of intelligent comprehension. The filmmakers often start with one propaganda film, switch to another, come back to the first one, and finish with something else. They mix real documentary and staged documentary, cartoons and live-action footage. Anything for a joke, anything to make the point that America was crazy, corrupt, deluded. Often we simply can't tell what we're watching or listening to, and this is a grievous mistake. In a movie that sets out to expose lying imagery, we need to trust the people doing the exposing, but in their own way the filmmakers are as cynical as the people who made these propaganda films. The propagandists manipulated our fear; Kevin Rafferty, Pierce Rafferty, and Jayne Loader manipulate our contempt. They put all the images on the same level of absurdity; they don't interview anyone who made these films or anyone who saw them, so we can't tell if the propaganda was believed in at any level. True creatures of the media age, they're more interested in media imagery than in what people were actually doing in the fifties.

Over and over again, in excerpts from official films, we see "typical" American families gather at the radio or in front of the TV set to listen to "the authorities." Having spent years with this stuff, the filmmakers may have come to believe it was pervasive—that people really did gather at the TV set. Actually, I don't remember seeing any of the footage in this movie as a boy; I do remember, however, the widespread skepticism about "civil defense." Many of us simply shrugged our shoulders and blotted out any idea of a nuclear war—a form of denial, no doubt, but not the same as the cheerful or gaga attitudes implied by this movie. The moviemakers may have set out to expose the nonsense perpetrated by the United States government, but somewhere along the way part of their scorn turned toward the people they believed were patsies for those lies.

There are plenty of kids today who are instinctively anti-nuke but care little for history or politics, and *The Atomic Cafe* is definitely the movie for them. The movie is a pop-culture festival, close in spirit, though not in accomplishment, to Stanley Kubrick's *Dr. Strangelove; or How I Learned to Stop Worrying and Love the Bomb*. As it happens, Kubrick's ironic subtitle perfectly describes Jayne Loader and Kevin Rafferty, who edited this movie. As filmmakers, they really *do* love the bomb—or else why show us detonations over and over again? At the end, using their collage method, they even create a little nuclear "war." Exploding bombs alternate with people jumping into their shelters or climbing into boxes. The collage is funny, but the malice at its heart overwhelms the joke—it's as if the filmmakers thought the American people too dumb to live.

THE SPIRIT OF *Dr. Strangelove* ALSO hangs over **Wrong Is Right,** a frenetic farce about terrorists, a mad Arab king, an arms smuggler, an ineffectual health-nut American president, a black female vice-president, nuclear blackmail, the perversion of TV journalism into entertainment, and about a hundred other things, all central to the survival of our civilization, that happened to be passing in recent years through the sorely troubled but shallow mind of the veteran writer-director Richard Brooks.

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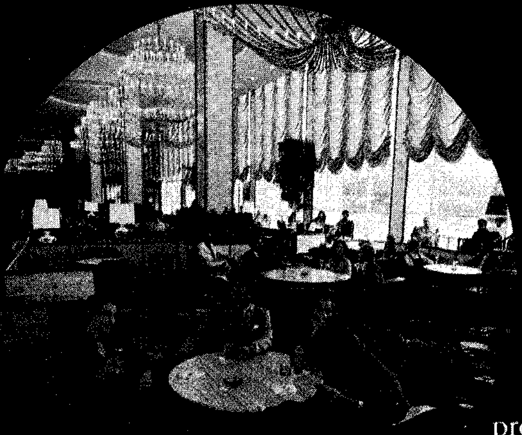

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POCKET BOOKS

Brooks wants to be Stanley Kubrick, but his satirical thrusts at the craziness of international politics rapidly degenerate into clownishness, and he can't restrain a natural blowhard's temperament. The characters keep delivering themselves of Brooks's patented jeremiads on violence, morality, show business, and so on. Even the chief terrorist gets one. The movie jumps around so suddenly that we're not always sure whether we're in the Black Hole of Calcutta or Black Rock—the CBS headquarters on Sixth Avenue. As the TV-correspondent hero, a glib, can-do guy, Sean Connery is miscast and distinctly uneasy as he charges out of embassies beseiged by howling mobs, drives through herds of rampaging elephants, and jumps out of helicopters. Since all of this takes place during the credits, I grew exhausted from his activities before the movie actually began.

CHEKHOV'S EARLY PLAY *Platonov*, a melodramatic, sprawling affair (three times the length of *The Cherry Orchard*), has been brought to very uncertain life onscreen, under the title **An Unfinished Piece for Player Piano**, by the noted Soviet director Nikita Mikhalkov (*A Slave of Love, Oblomov*). Mikhalkov has retained most of the play's sixteen major characters but has cut down their complicated relationships to a baffling word here, a glance there. He's also softened or eliminated many of the fascinating rhetorical flights, and he's thrown out the playwright's tragic dénouement and dragged in an unconvincing happy ending from Chekhov's stories.

The movie is not without its affecting and powerful moments, though it requires an hour or so of patient viewing before we begin to get to them. At first we may lose our way among the many characters in white suits or flowing white dresses who greet one another effusively, laze about the fine country estate, drink tea, quarrel, and flirt before sitting down to eat. Gradually, a Chekhovian complex of themes appears—the passing of a bankrupt estate into the hands of rich businessmen, the collapse of the landowning class into penury, idleness, and spiteful boredom. And a Chekhovian hero appears, too—Platonov, a poet of great promise in his youth who has become a self-disgusted village schoolmaster and who ruins the peace and destroys the illusions of all the others. Alexander Kalaigin's Platonov lacks the disintegrating romantic splendor that might explain why no fewer than three superior women are in love with him, but Kalaigin brings a full measure of bitterness to the climactic tirades. The movie is a mess, but see it if you long for the Russian-country-house atmosphere and for Chekhov's unmistakable eloquence and pathos. ■

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TCHECKERED TCHAIKOVSKY

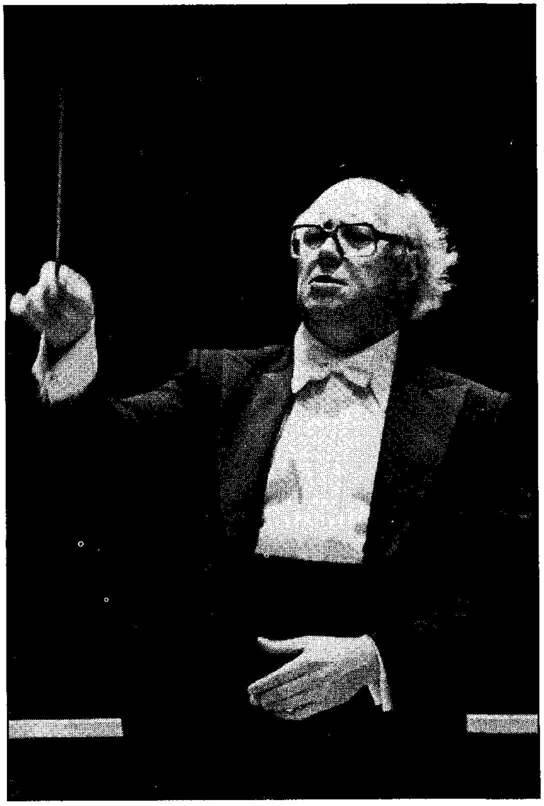
"...Encountering such artists as Vishnevskaya and Gedda was like manna in the desert; and then there was Rostropovich..."

THE LAST THING NEW YORK NEEDED WAS a festival of Tchaikovsky favorites, but **Mstislav Rostropovich** staged one anyway, conducting four concerts in Carnegie Hall with Washington's National Symphony Orchestra. Worse yet, the performances were for the most part dreadful. After a disorderly Fourth Symphony, a crudely overwrought First Piano Concerto from André Watts, and a tepid reading of the Violin Concerto by Aaron Rosand, I had just about given up in despair. Then came the final evening, a concert performance of *Iolanta*, the composer's rarely heard last opera, that almost justified the whole affair.

Iolanta is a shimmering score in one act that recounts how a princess, blind from birth, gains her sight through the power of love. Tchaikovsky responded eagerly to this tale of spiritual healing, as well he might have during the last troubled years of his life. Not since *Eugene Onegin* had he composed an opera of such sustained, gentle lyricism, accenting the delicate aura of its fairy-tale mysticism with an instrumental richness so typical of his late works. The heart of this rhapsodic 90-minute tone poem for voices and orchestra is the scene between Iolanta and Vaudemont, the prince who falls in love with her, as the girl becomes aware of her blindness—a sequence of extraordinary poignancy and poetic tenderness. By giving us the opportunity to hear one of Tchaikovsky's most unaccountably neglected jewels, Rostropovich made up for much that went wrong earlier in the week.

The performance was especially distinguished by the work of two singers who appear in New York too infrequently these days, Galina Vishnevskaya as Iolanta and Nicolai Gedda as Vaudemont. Just when it seems that he may be reaching the end of his long career, Gedda returns and astonishes us all with another demonstration of ravishing vocalism. The bewitchingly mellow timbre of his tenor, the exquisitely modulated mezza voce effects, the ringing top notes, the aristocratic grace of phrasing—everything is still there and sounding better than ever.

Hearing Vishnevskaya again was an even more precious experience. Since defecting from Russia with Rostropovich, her husband, Vishnevskaya has been a singer without a home base in which to display her affinity for Russian opera. True, her soprano can turn wiry, the tone may occasionally curdle, and sometimes the intent is more suggested than fully realized—but who cares? The expressive power and sovereign musicality of Vishnevskaya's singing remain undiminished. Even without knowing a word of Russian, a listener can instantly sense the emotion of the situation as she colors each note with her own special communicative vibrancy. Looking up from the score during her monologues, I suddenly realized that here too was a great operatic actress at work, creating a total characterization through telling gestures, facial expressions, and body movements. Encountering such artists as Gedda and Vishnevskaya in Carnegie Hall for an hour and a half was like stumbling upon manna in the desert.



Rostropovich vs. Tchaikovsky: *Ragged war-horses.*

Then, of course, there was Rostropovich. The conductor gave a perfectly respectable account of *Iolanta*, a performance far superior to the raggedly played Tchaikovsky war-horses heard on the previous evenings. Even at that, it has been depressing to watch Rostropovich transform himself from the greatest cellist of his generation into a conductor of only middling capacities. He has accomplished little on the podium over the past five years to equal his achievements as an instrumentalist. The penetrating expressive control of his interpretations, the amazing technical virtuosity, and, above all, the enrichment of the cello literature by commissioning dozens of important composers—all this has been exchanged for an excitable conductor who more often than not presides over undisciplined performances of a narrow and largely predictable late-Romantic repertoire.

The obvious qualities that made Rostropovich sound so intoxicating on the cello have been carried over in some degree to his orchestral work, most notably a heady exuberance and generosity of spirit that fairly explode whenever he sets a piece of music in motion. Harnessing all this energy when making one-to-one contact with the cello is entirely different from marshaling the response of 100 musicians into one magnificently unified statement. Like so many soloists who have lately traded in their instruments for a baton, Rostropovich often seems to be indulging in wishful thinking rather than demonstrating an inborn ability to communicate in front of an orchestra.

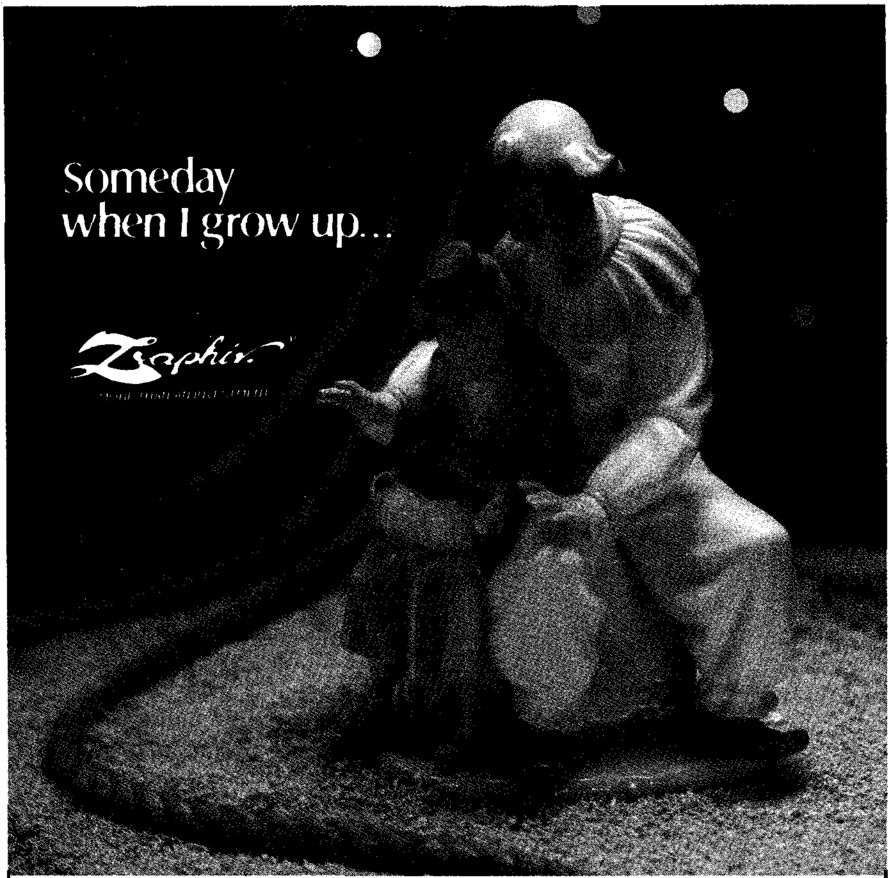
The principal liabilities of the Tchaikovsky performances that preceded *Iolanta* were what one might expect from any conductor still learning his craft: loose ensemble, poor internal balances, unsteady rhythms, and a generally chaotic sense of structure. There was never any doubt that Rostropovich feels this music very deeply, but Tchaikovsky also requires a skillful advocate attuned to the composer's carefully calculated contrasts of mood and subtleties of scoring. The National Symphony is, to put it bluntly, something less than a world-class orchestra, but with firm direction the musicians could surely deliver more polished results—Antal Dorati proved as much during his brief tenure in Washington a few years ago. Perhaps Rostropovich is still developing as a conductor, and *Iolanta* indicated that he can exercise control without losing an ounce of feeling.

Sitting through the conductor's opening program, I thought back to an earlier, far more significant Rostropovich marathon in Carnegie fifteen years ago: eight concerts over a two-week period during which the cellist played 30 works with the London Symphony, including six new Russian and American scores he had commissioned. Now *there* was a thrilling tour de force that offered virtually every major work ever written for cello and orchestra, plus six provocative premieres, all of them played with passionate commitment and incomparable instrumental brilliance. By contrast, this Tchaikovsky "festival," apart from *Iolanta*, seemed unenterprising, patchily played, and unnecessary.

THE CITY OPERA MADE A GAME TRY WITH its new production of Offenbach's **The Grand Duchess of Gerolstein,** and possibly the performances will perk up as the operetta works its way into the repertoire. Opening night seemed very sleepy, due in part to the piece itself, which runs out of steam halfway through Act II. Offenbach's satire on militarism and sex in a tiny mythical German duchy is mild stuff compared to the inspired lunacy of *Orpheus in the Underworld* and *La Belle Hélène,* while the score contains only half a dozen numbers from the composer's top drawer. The bland Ruth and Thomas Martin English translation is no help either, lacking all the wit and spicy double entendres of the original French.

Jack Hofsiss's direction, though, tries to keep the action buoyant and bubbly by treating the whole affair as a jerky animated cartoon, an ingenious approach nicely complemented by John Conklin's cardboard cut-out sets. If the cast had been able to execute Hofsiss's inventive ideas with more comic style and sharper precision, perhaps the soufflé would not have fallen quite so flat. Three of the City Opera's best farceurs—Claude Corbeil (General Boom), Jack Harrold (Prince Paul), and James Billings (Baron Puck)—did manage to bring some life to the proceedings, but when they were absent from the scene, the production wilted and looked several rehearsals away from being stageworthy.

A superb Grand Duchess might have carried the evening, but here was yet another incomprehensible piece of City Opera miscasting: Muriel Costa-Greenspon's rusty mezzo-soprano and flavorless acting spelled doom from her first entrance. Offenbach may have written



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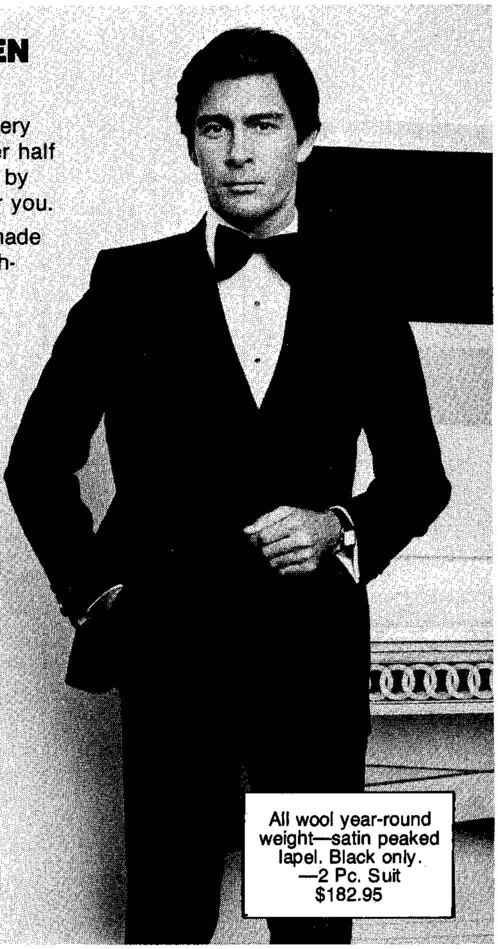

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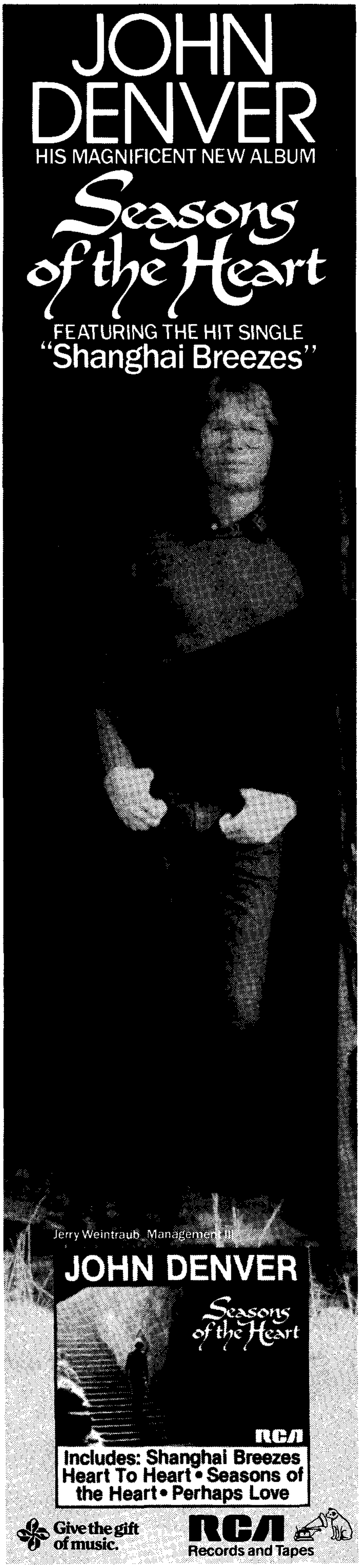

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"...*The Grand Duchess* and *Medea:* no sparkle, no sparks, at the City Opera..."

music that is feather-light, but it still must be sung with skill and voluptuous tonal allure, as the duchess sizes up her soldiers for a suitable bedmate. A third-class voice simply will not do, even less so when Costa-Greenspon projects the wickedly sophisticated humor of the words and music with such little imagination. At the moment, the principal merit of the company's new *Grand Duchess* is Antonio de Almeida, who conducts Offenbach with a rare blend of delicate refinement, perfect timing, vivacious good humor, and lyrical warmth. With luck, some of these qualities may eventually make their way up to the stage.

Hard upon the heels of *The Grand Duchess,* the City Opera unveiled a new production of Cherubini's Medea. I spent a good part of the performance wondering why the company would go to the trouble of mounting such a boring opera afresh so soon after its last unsuccessful attempt a few years ago. The only possible explanation was to provide a vehicle for Grace Bumbry in the title role, and hope for the best. One of Beverly Sills's avowed intentions is to lure major American singers to the City Opera with showcases that they would never be given at the Met—a worthy idea, but only if the chemistry works.

In this case, the sparks refused to fly. Callas, Olivero, and Rysanek have managed to inject a bit of life into this static opera, but Bumbry, for all her petulant poses and skulking about the stage, never really hit upon convincing solutions that might make the part hers. She duly registered anger, despair, frustration, and other appropriate Medea-like emotions, efficiently pasting them over the character rather than letting them boil up from inside—her all-purpose interpretation seemed interchangeable with her Gioconda, Tosca, or Amneris. Vocally, Bumbry sounded in better form than of late, although she hardly has the disciplined technique to point Cherubini's classically sculptured lines on a firmly directed course. The other roles in the opera are only shadowy, one-dimensional figures, but they were decently handled by James Wagner (Jason), Rita Shane (Glauce), Diane Curry (Neris), and Boris Martinovich (Creon).

The production itself was another exercise in City Opera minimalism: a round stone slab, black drapes everywhere, and an open expanse at the rear to let us know the time of day. An oddly shaped object cradled in a nest of ropes hovered over the stage—a shattered head of Aphrodite, according to the program. Rhoda Levine's clumsy direction disregarded the simple basics of the libretto so often that one wondered if she had even read it.

THE SCIENCE OF ACOUSTICS IS A MYSterious subject around which even experts tread lightly—you can never be 100 percent certain of how an acoustical renovation will turn out until the musicians are in the hall playing before an audience, and even then it takes a while for everyone to adjust and retune their ears. So when the 92nd Street Y decided to install a sorely needed new acoustical shell on the Kaufmann Concert Hall stage, all fingers were crossed, even after the Y called in the man with the best track record in the business: Cyril M. Harris, who devised the acoustical design for the Kennedy Center, the Metropolitan Opera House, and the latest reconstruction of Avery Fisher Hall. Despite these past successes, Harris was not about to predict the outcome. When Omus Hirshbein, the ebullient director of the Y's ever-expanding music program, eagerly inquired how the hall might sound after the installation, Harris gave the best possible answer: "Better, Omus, better."

The Y's Chamber Symphony, conducted by Gerard Schwarz, and its resident chamber group inaugurated the shell with a pair of concerts, and "better" only begins to describe the acoustical transformation. No longer is the sound swallowed up on the stage or siphoned off into the backstage area. The musicians can now project their instruments directly into the auditorium with a mellow warmth, solidity, and clarity of definition that could be only sporadically achieved in the past. Beyond that, the white oak surfaces of the three ceiling panels, four side towers, and back wall are a pleasure to behold, perfectly complementing the comfortable dark wood finish of the hall.

Of course it may take several outings before the Y regulars accustom themselves to the improved ambience—the Y Chamber Symphony, never a group to restrain its enthusiasms, seemed to be forcing the issue a bit and experiencing some atypical intonational problems. This is exactly what the new shell is designed to offset, and a few additional concerts should find Schwarz and his excellent musicians in total accord. The living-room atmosphere and sensible dimensions of Kaufmann Hall (916 seats) have long made it one of the city's most desirable performing spaces; now audiences and musicians should be beating down the doors to get in. ■

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BY LEONORE FLEISCHER

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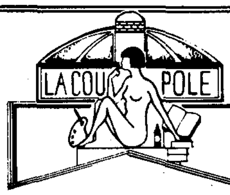

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Security

SECURITY APPARATUS OF ALL KINDS IS regularly discounted here, but a spring sale is lowering the prices even farther. Multipoint locks with Medeco cylinders, installed, usually $175 here, now $150; Dom ultra-high-security restricted cylinders, list $38.95, usually $28.95 here, now $24.95; Dom restricted keys, usually $6.50 here, now $4.50; Fichet keys, usually $7.50 here, now $5; all Morgan safes, now an additional 10 percent off; Tocabi safes, withstand fire for up to two hours, list $199, usually $130 here, now $119.95; Central Station monitoring installations, now 20 percent off, plus panic button free (also, no monthly fee for monitoring the panic channel); Controller Systems self-contained sound discriminators with built-in siren, list $349.95, usually $289 here, now $239; Perim-a-Tron wireless alarm systems with three transmitters, list $274.95, usually $259.95 here, now $229.95; additional transmitters, list $34.95, usually $29.95 here, now $24.95. Other apartment alarms, now installed at an additional 20 percent off. Video cameras and monitors: RCA 2011 and 2012 cameras, list $325 each, usually $299 here, now $279; RCA TC1109 9-in. monitors, list $205, usually $190 here, now $177. Car alarms: Amseco Model 5-3, usually $49.95 here, now $34.95; Amseco Model 5-4, usually $59.95 here, now $46.95; Auto Page 4000, list $199.95, usually $129.95 here, now $110. Lee Dan intercom equipment, now 25 percent off; ABC 2¾-lb. fire extinguishers, usually $19.95, now $14.95; Citadel bike locks, list $35, now $19.95. M.C., V., checks accepted; exchanges possible. *Rem Security, Inc., 27 East 20th St. (533-0801); Mon.–Fri. 9 a.m.–6 p.m., and Sat. till 4 p.m.; through 5/8.*

Yarns by Mail

REYNOLDS POEMES, AN 85-15 WOOL-and-vinyon blend from France, for needles 7–10, is on sale here in ecru, white, and navy, now $14.95 for a box of ten 48-gm. balls. If you order two or more boxes, you will receive the Poemes pattern book for men and women free of charge. Other yarns on sale include: Reynolds Highland, a 100-percent-virgin-wool Germantown worsted, now $20 for a bag of twenty skeins (fawn heather, chestnut heather, and light-blue heather in 2½-oz. skeins; avocado, salmon, and light green in 3½-oz. skeins); Cotton Lora, a 51-49 cotton-and-acrylic blend from Greece, in light-jade heather and pale-pink heather, now $19.50 for a bag of twenty 50-gm. balls; Top Flight, a 100 percent wool made in Switzerland, in rust heather with green-and-gold flecks, now $19.50 for a bag of ten 50-gm. balls; Reynolds Cotillion, a 67-33 wool-and-Lurex blend from France, in lemon and silver or beige and silver, now $24.50 for a bag of ten 30-gm. balls; Susi, a 15-85 wool-and-acrylic bulky bouclé from West Germany, in royal blue and bright yellow, now $17.50 for a box of ten 100-gm. skeins. Add 15 percent of order for shipping costs. No tax outside California. Telephone credit-card orders taken. M.C., V., checks accepted; all sales final. *Yarns Unlimited, Box 1161, 1418 Santa Monica Mall, Santa Monica, Calif. 90406 (213-395-4267 or 213-395-3880); Mon.–Sat. 8 a.m.–5:30 p.m. (Pacific time); while stock lasts.*

Sunday Sale

THIS STORE IS HAVING A ONE-DAY clearance sale of floor-sample and special-purchase famous-brand furniture. Everything sold as is, and most of the sets and individual pieces are one- or few-of-a-kind. A few examples: Henredon Scene II bedroom set with two armoires and light bridge, retail $5,535, here $3,960; Flair light-finish contemporary ten-piece dining-room set with table, six chairs, server, and two china cabinets, retail $6,129, here $3,285; only two original Charles Eames–design leather-and-rosewood chairs and ottomans from Herman Miller, retail $2,287, here $1,395; Drexel eighteenth-century-style mahogany bedroom set with king-size four-poster bed, retail $5,236, here $3,465; Thomasville Mystique dining-room set with two china cabinets and light bridge, retail $5,865, here $3,780; Warren Lloyd four-piece sectional covered in beige raw silk, retail $3,703, here $2,475; only four Sealy Posturepedic queen-size sleeper sofas, 40 percent off the retail price; all wall systems on display, 40–50 percent off retail; also, recliners, lamps, chairs, tables, occasional pieces, and much more. Delivery can be arranged at additional cost. Checks accepted for deposits only; no credit cards; all sales final. *New York Furniture Center, 41 East 31st St. (679-8866); Sun. 9:30 a.m.–5 p.m.; 5/3 only.*

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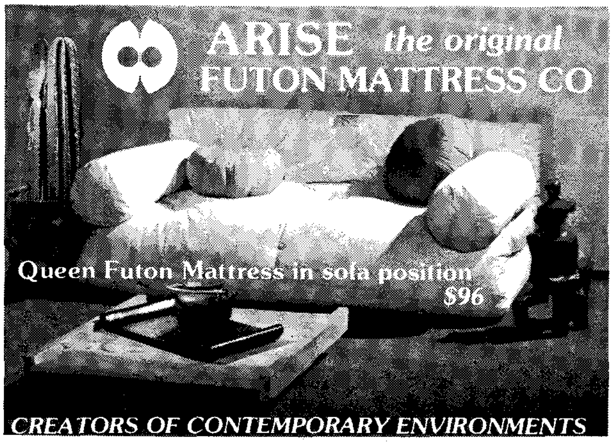

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A Complete Entertainment Guide for the Week Beginning April 26

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM 2—Watts St. at Ave. Americas.** 431-1590. Thru Apr. 26: "The Tree of Wooden Clogs." Apr. 27-28: "The Fire Within"; "Pickpocket." Apr. 29-May 1: "Fox and His Friends"; "Two or Three Things I Know About Her." Beg. May 2: "Before the Revolution"; "Young Torless."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru Apr. 26: "Face to Face"; "The Serpent's Egg." Apr. 27: "Genji: Floating Boat"; "A Page of Madness." Apr. 28: "Something Different"; "Hester Street." Apr. 29: "The River and Death"; "The Criminal Life of Archibaldo de la Cruz." Apr. 30-May 1: "The Wild One"; "On the Waterfront." May 2: "Queen Christina"; "Anna Karenina." **AGEE ROOM**—Thru Apr. 29: "Ticket of No Return." Beg. Apr. 30: "Soldier Girls."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"The Atomic Cafe." #2—"Atlantic City."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Dance Craze."

9. **ART—8th St. E. of University Pl.** 473-7014. "Chariots of Fire."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Apr. 26: "The Men Who Tread on the Tiger's Tail"; "Drunken Angel." Apr. 27: "Marat/Sade"; "Electra." Apr. 28: "The Amazing Dr. Clitterhouse"; "Brother Orchid." Apr. 29: "The Wrong Man"; "Stage Fright." Apr. 30-May 1: "The Great Gatsby (1949)"; "The Glass Key." May 2: "Sunset Boulevard"; "What Ever Happened to Baby Jane?"

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Apr. 29: "Making Love"; "The Postman Always Rings Twice (1981)."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Apr. 27: "Return of the Secaucus 7"; "Between the Lines." Apr. 28-29: "Behind the Green Door"; "The Resurrection of Eve." Apr. 30-May 1: "Lili Marleen"; "Just a Gigolo." Beg. May 2: "The Boys in the Band"; "Something for Everyone."

14. **GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Apr. 29: "Private Lessons." #2—"The Long Good Friday."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru Apr. 29: "On Golden Pond." Beg. Apr. 30 (tent.): "Wasn't That a Time!" #2—"Three Brothers." #3—"Missing." #4—"Roommates."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "If You Could See What I Hear."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Some Kind of Hero."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Apr. 29: "Deathtrap." Opening Apr. 30: "Soup for One."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Cat People."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Porky's." #2—"Quest for Fire." #3—"The Amateur."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"If You Could See What I Hear." #2—"Porky's."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Richard Pryor Live on the Sunset Strip."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"The Amateur." #2—Thru Apr. 29: "Deathtrap." Opening Apr. 30: "Soup for One." #3—"On Golden Pond." #4—"Budo." #5—"Death Wish II." #6—"Arthur."

33. **LOEWS STATE 1—B'way nr. 45th St.** 582-5060. "Silent Rage." **STATE 2**—582-5070. "Some Kind of Hero."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "The Long Good Friday."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Chariots of Fire."

37. **RKO CINERAMA 1—B'way nr. 47th St.** 975-8366. Thru Apr. 29: "Amin: The Rise and Fall." **RKO CINERAMA 2**—975-8369. Thru Apr. 29: "Christiane F."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Phantom of Terror." **EMBASSY 3**—"Parasite." **EMBASSY 4**—"Reds."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Apr. 27: "Public Enemy"; "Little Caesar." Apr. 28-May 1: "Love Me Tender"; "Jailhouse Rock." Beg. May 2: "Suspicion"; "Spellbound." #2—Thru Apr. 27: "A Clockwork Orange"; "Altered States." Apr. 28-May 1: "Apocalypse Now"; "Go Tell the Spartans." Beg. May 2: "Close Encounters of the Third Kind"; "The Day the Earth Stood Still."

41. **UA RIVOLI—B'way nr. 49th St.** 247-1633. #1—"Cat People." #2—"Private Lessons."

42. **NEW EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-0003. Thru Apr. 29: "Robin Hood." Beg. Apr. 30: "Fun Loving."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru Apr. 29: "Robin Hood." Beg. Apr. 30: "Who Has Seen the Wind."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Victor/Victoria."

46. **UA EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Silhouette."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Apr. 26: "Irma La Douce"; "Kiss Me, Stupid"; "Who Shall Live and Who Shall Die?" Apr. 27-28: "The Go-Between"; "The Homecoming." Apr. 29-May 1: "The Fortune Cookie"; "The Private Life of Sherlock Holmes." May 2: "The Upper Crust"; "Dishonored."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru Apr. 29: "Deathtrap." Opening Apr. 30: "Soup for One."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. Opening Apr. 29: "The Arrest."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Genocide."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Amateur."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. Thru Apr. 29: "A Week's Vacation." Opening Apr. 30: "Smash Palace."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. Thru Apr. 29: "On Golden Pond." Beg. Apr. 30: "Deathtrap."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Porky's." #2—"Chariots of Fire."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "I Love You." **CORONET**—"Diner."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. Thru Apr. 29: "Wasn't That a Time!" Opening Apr. 30: "The Chosen."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Mephisto." **CINEMA II**—753-0774. "Too Far to Go."

61st Street & Above
East Side

70. **UA GEMINI 1—Second Ave. nr. 64th St.** 832-1670. "Cat People." ***UA GEMINI 2***—832-2720. "Garde à Vue."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru Apr. 29: "Missing." Opening Apr. 30: "The Chosen."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"If You Could See What I Hear." #2—"The Long Good Friday."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Das Boot."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Wrong Is Right."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Apr. 29: "Reds." Beg. Apr. 30: "Ragtime."

78. **UA 85TH STREET—On First Ave.** 249-5100. "Private Lessons."

80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—"Some Kind of Hero." #2—Thru Apr. 27: "Richard Pryor Live on the Sunset Strip." Theater closed Apr. 28-29.

82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. "Porky's."

83. **RKO 86TH STREET**—Nr. Lexington Ave. 289-8900. #1—Thru Apr. 29: "Deathtrap." Opening Apr. 30: "Soup for One." #2—"Cat People."

61st Street & Above
West Side

88. **PARAMOUNT**—B'way at 61st St. 247-5070. "Quest for Fire."

89. **LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—"Chariots of Fire." #2—"My Dinner With Andre." #3—"Passione d'Amore."

90. **CINEMA STUDIO**—B'way at 66th St. 877-4040. #1—"An Unfinished Piece for Player Piano." #2—"Three Brothers."

91. **REGENCY**—B'way nr. 67th St. 724-3700. Thru Apr. 26: "Leave Her to Heaven"; "Laura." Apr. 27-28: "Man Hunt"; "Lifeboat." Apr. 29-May 1: "An Affair to Remember"; "A Letter to Three Wives." Beg. May 2: "People Will Talk"; "Compulsion."

92. **EMBASSY 72ND STREET TWIN**—On B'way. 724-6745. #1—"Das Boot." #2—Thru Apr. 29: "An Autumn Marathon." Opening Apr. 30: "A Slap in the Face."

93. **LOEWS 83RD STREET QUAD**—On B'way. 877-3190. #1—"The Long Good Friday." #2—"If You Could See What I Hear." #3—"Deathtrap." #4—"Missing."

94. **NEW YORKER**—B'way nr. 88th St. 580-7900. #1—"Reds." #2—"Cat People."

95. **THALIA**—95th St. W. of B'way. 222-3370. Apr. 26: "It Happened One Night"; "The Awful Truth." Apr. 27: "I, a Man". "Scarecrow in a Garden of Cucumbers." Apr. 28: "That Hamilton Woman"; "As You Like It." Apr. 29: "Detour"; "Strange Illusion"; "Strange Woman." Apr. 30-May 1: "Bringing Up Baby"; "Monkey Business." May 2: "Bread and Chocolate"; "To Forget Venice."

97. **OLYMPIA**—B'way nr. 107th St. 865-8128. #1—Thru Apr. 29: "Christiane F." Beg. Apr. 30: "Personal Best"; "So Fine." #2—"On Golden Pond." #3—"Roommates." #4—"Private Lessons."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 873-1300; Naturemax—496-0900. Free with museum adm. Apr. 28, 7-9:30 p.m.: Caribbean Expressions Film Festival; 7:30-10:30 p.m.: Dance Film Festival. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($2 adults, $1 children, after museum adm.): "To Fly" (1976) by Greg MacGillivray & James Freeman; Fri.-Sat., 6 & 7:40 p.m. (spec. $3.50 adm. to museum & films): "To Fly," & "Living Planet" (1979) by Dennis Earl Moore.

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010. Adm. $3. Apr. 27, 8 p.m.: "Enthusiasm" (1931) by Dziga Vertov. Apr. 28, 8 p.m.: "Fall of the House of Usher" (1928) by John Sibley Watson & Melville Webber, "Film Exercises 1-5" (1943-45) by James & John Whitney, "Lapis" (1963-66) by James Whitney, & "Eat" (1963) by Andy Warhol. Apr. 29, 8 p.m.: "L'Atalante" (1934) by Jean Vigo. Apr. 30, 8 p.m.: "The Chelsea Girls" (1966) by Andy Warhol.

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $3.50. Apr. 30, 7:30 p.m.: Popeye the Sailor Man cartoons by Max Fleischer. May 1, 7:30 p.m.: "Secrets of a Secretary" (1931) by George Abbott, with Herbert Marshall & Claudette Colbert, & "It Happened One Night" (1934) by Frank Capra, with Colbert & Clark Gable.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $1.50; senior citizens 75c. Apr. 28, 8 p.m.: "Reveille With Beverly" (1943) by Charles Barton.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3. Apr. 30, 8 p.m.: "Too Early, Too Late" (1981) by Jean-Marie Straub &

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Daniele Huillet. May 1, 8 p.m.: "Workers' Newsreel: Unemployment" (1931), "Hunger March" (1932), "Detroit Massacre" (1932) & other films. May 2, 8 p.m.: "A Jury of Her Peers" (1980) by Sally Heckel, & "You Are Not I" (1981) by Sara Driver.

COOPER-HEWITT MUSEUM—2 E. 91st St. 860-6868. Adm. $4.50; members $3.50. Apr. 27, 6 p.m.: "Distant Thunder" (1973) by Satajit Ray, & "The Pink City" (1970) By Kenneth Shepherd.

FILM FORUM 1—57 Watts St. 431-1590. Adm. $4; members $2.50. Thru Apr. 27: Mon.-Sun., 4, 6, 8 & 10 p.m., & Sat.-Sun., 12 & 2 p.m.: "Health" (1980) by Robert Altman, with Carol Burnett, Lauren Bacall & Dick Cavett. Beg. Apr. 28: Mon.-Sun., 6, 8 & 10 p.m., Sat.-Sun., 4 p.m.: "One Night Stand" (1978) by Allan King.

FILMS CHARAS—Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1. Apr. 27, 8 p.m.: "The Battle of Chile" (1973-76) by Patricia Guzman.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Apr. 28, 1, 3, 6 & 8:30 p.m.: "Juliette et l'air du temps" (1977) by René Gilson.

GOETHE HOUSE—Fifth Ave. at 83rd St. 744-8310. Adm. $1. Apr. 29, 6 p.m.: "Auschwitz Street" (1979) by Ebbo Demant.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Adm. $2; students & senior citizens $1; Tues. eves free. Tue.-Sun., 1, 2:45 & 4:30 p.m.: "From the First People" (1977) by Sarah Elder & Leónard Kamerling. Tue.-Thu., 6:15 p.m.: "At the Time of Whaling" (1974) by Elder & Kamerling.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members $3. Apr. 28, 7:30 p.m.: "House of Bamboo" (1955) by Samuel Fuller, with Robert Ryan & Robert Stack. Apr. 30, 7:30 p.m.: "Sayonara" (1957) by Joshua Logan, with Marlon Brando & Miyoshi Umeki. May 2, 2 p.m.: "Bridge to the Sun" (1961) by Etienne Perier; 4 p.m.: "The Barbarian and the Geisha" (1958) by John Huston, with John Wayne.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Tue.-Sat., 12-5 p.m., Thu., 12-7:30 p.m. Thru May 15: "See It Now" Retrospective.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Apr. 27, 8 p.m.: "Written on the Wind" (1956) by Douglas Sirk, with Lauren Bacall, Robert Stack & Dorothy Malone. Apr. 28, 8 p.m.: "The All-Round Reduced Personality" (1977) by Jelke Sander. Apr. 29, 8 p.m.: "The Blue Angel" (1930) by Josef von Sternberg, with Marlene Dietrich & Emil Jannings. Apr. 30, 8 & 10:15 p.m.: "The Marriage of Maria Braun" (1978) by Rainer Werner Fassbinder, with Hanna Schygulla. May 1, 8 & 10:30 p.m.: "The Organizer" (1964) by Mario Monicelli, with Marcello Mastroianni. May 2, 7:30 p.m.: "My Sister Eileen" (1942) by Alexander Hall, with Rosalind Russell; 9:15 p.m.: "The Gang's All Here" (1943) by Busby Berkeley, with Carmen Miranda.

NEW DIRECTORS/NEW FILMS—Festival Theatre, 57th St. W. of Fifth Ave. 877-1800 ext. 489. Adm. $3.50; students, senior citizens, Film Society of Lincoln Center & Museum of Modern Art members $3, in advance only. Tickets available, advance sale, at the Museum, 18 W. 54th St., and day of performance at the Festival Theatre. Apr. 26, 6 p.m.: "Malou" (1981) by Jeanine Meerapfel; 8:30 p.m.: "Clotheslines" (1982) by Roberta Cantow, & "A Little Swelling" (1980) by Ágúst Gudmundsson. Apr. 27, 6 p.m.: "The Road Warrior" (1981) by George Miller, with Mel Gibson; 8:30 p.m.: "A Slap in the Face" (1980) by Genrikh Malyan. Apr. 28, 6 p.m.: (Same as Apr. 27, 8:30 p.m.); 8:30 p.m.: (Same as Apr. 27, 6 p.m.).

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Apr. 27, 12 noon: "North By Northwest" (1959) by Alfred Hitchcock, with Gary Grant & Eva Marie Saint; 2:30 p.m.: "Jury of Her Peers," "I'm a Fool," & "The Veldt." Apr. 29, 12 noon: "Nixon's Checker Speech," & "Point of Order."

NEW YORK UNIVERSITY—Main Building, 100 Washington Square East, Room 703. 598-3395. Free. Apr. 30, 6:30 p.m.: "Camilo Torres: Guerrilla Priest" (1975) by Francisco Norden. **La Maison Française, 16 Washington Mews.** 598-2161. Free. Apr. 30, 6 p.m.: "Jenny" (1936) by Marcel Carné.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Tue.-Sun., 8 p.m., & Fri.-Sun., 4 p.m.: Apr. 27-28: "Age of Daydreaming" (1964) & early short films by Istvan Szabo. Apr. 29-30: "Budapest Tales" (1976) & "Confidence" (1979) by Szabo. May 1-2: "Father" (1967) & "25 Fireman's Street" (1973) by Szabo. Sat.-Sun., 2 p.m. (free): "Gertrude Stein: When This You See, Remember Me" (1970) by Perry Miller Adato.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Apr. 30, 3 p.m.: "Biggest Jewish City in the World." May 1, 1 p.m.: "Free Voice of Labor: The Jewish Anarchists." May 2, 1 & 3 p.m.: "Haggadah of Sarajevo," "Chicken Soup," & "Isaac Singer and Mrs. Pupko's Bread."

ROCKLAND CENTER FOR THE ARTS—27 Old Greenbush Road, West Nyack, N.Y. 914-358-0877. Adm. $3; members, students & senior citizens $2. Apr. 28, 8 p.m.: "The Sealed Soil" by Marva Nabili.

SARAH LAWRENCE COLLEGE—Performing Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens, matinees $1.50. May 1, 7 & 9 p.m.: "The Conversation" (1974) by Francis Ford Coppola, with Gene Hackman.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. Apr. 28, 9 p.m.: Save the Whale films. Apr. 30, 8 p.m.: "Xala" (1974) by Ousmane Sembene.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Thru June 27: Video by Nam June Paik. **At Federal Hall National Memorial, 26 Wall St./15 Pine St.** 431-1620. Free. Thru June 4: Video-Music: New Correlations.

YUGOSLAV PRESS AND CULTURAL CENTER—767 Third Ave., at 48th St. 838-2306. Free. Apr. 27, 6 p.m.: "The Liberation of Skopje" (1981) by Ljubisa Ristic.

Bronx

100. **ALLERTON—744 Allerton Ave.** 547-2444. #1—"Porky's." #2—"Cat People." #3—Thru Apr. 29: "Silent Rage."

101. **BAINBRIDGE—E. 204 at Perry.** 798-2370. Thru Apr. 29: "Neil Simon's I Ought to Be in Pictures." Beg. Apr. 30: "Personal Best."

102. **CAPRI—Fordham nr. Jerome Ave.** 367-0558. "Cat People."

104. **CITY—2081 Bartow Ave.** 379-4998. #1—Thru Apr. 29: "A Little Sex." Beg. Apr. 30: "Partners." #2—Thru Apr. 29: "Victor/Victoria."

105. **DALE—231st St. & B'way.** 884-5300. Thru Apr. 29: "Private Lessons."

109. **INTERBORO—Tremont nr. Bruckner Blvd.** 792-2100. #1—"Private Lessons." #2—Tent.: "The Amateur." #3—"Cat People." #4—Thru Apr. 29: "Chariots of Fire." Beg. Apr. 30: "Soup for One."

112. **LOEWS AMERICAN—East Ave. at Metro.** 828-3322. #1—"Some Kind of Hero." #2—"If You Could See What I Hear."

113. **LOEWS RIVERDALE—259th St. at Riverdale Ave.** 884-2260. "The Long Good Friday."

119. **VALENTINE—Fordham at Valentine.** 584-9583. #1—"Private Lessons." #2—Tent.: "If You Could See What I Hear." #3—Thru Apr. 29: "Phantom of Terror." Beg. Apr. 30: "Soup for One."

Brooklyn

200. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Some Kind of Hero." #2—"The Long Good Friday."

202. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 69th St.** 238-4200. #1—"Victor/Victoria." #2—Thru Apr. 29: "Phantom of Terror." Beg. Apr. 30: "Soup for One." #3—Thru Apr. 29: "Deathtrap." #4—"Cat People." #5—"Chariots of Fire."

203. **BENSONHURST—BENSON—20th Ave. at 86th St.** 372-1617. #1—"Porky's." #2—Thru Apr. 29: "Phantom of Terror."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "Private Lessons."

206. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"The Amateur." #2—"If You Could See What I Hear."

207. **BENSONHURST—MARBORO—Bay Pkwy. at 68th St.** 232-4000. #1—"Cat People." #2—"Victor/Victoria." #3—"On Golden Pond." #4—Thru Apr. 29: "Chariots of Fire." Beg. Apr. 30: "Soup for One."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach at Coney Island Ave.** 743-4333. #1—

"Cat People." #2—"The Amateur." #3—"If You Could See What I Hear." #4—"Victor/Victoria."

211. BROOKLYN HEIGHTS—BROOKLYN HEIGHTS—Henry at Orange. 596-7070. #1—"Chariots of Fire." #2—"Victor/Victoria."

212. CANARSIE—CANARSIE—E. 93rd at Ave. L. 251-0700. #1—"Private Lessons." #2—"Cat People." #3—Thru Apr. 29: "The Amateur."

213. COBBLE HILL—COBBLE HILL—Court St. at Butler St. 596-9113. Thru Apr. 29: "Atlantic City." Beg. Apr. 30: "Richard Pryor Live on the Sunset Strip."

223. FLATLANDS—BROOK—Flatlands at Flatbush. 258-2034. "The Amateur."

224. FLATLANDS—KINGS PLAZA NORTH—Upper Mall, Flatbush at Ave. U. 253-1110. "Victor/Victoria." **SOUTH**—Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Soup for One."

226. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Some Kind of Hero." #2—"If You Could See What I Hear."

231. MIDWOOD—AVENUE U—Ave. U at E. 16th. 336-1234. Thru Apr. 29: "Christiane F."

232. MIDWOOD—COLLEGE—Flatbush at Ave. H. 859-1384. "Cat People."

233. MIDWOOD—KENT—Coney Island Ave. at Ave. H. 434-8422. "Chariots of Fire."

234. MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1 & #2—Program unavailable. #3—"Porky's."

235. MIDWOOD—MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Apr. 27: "Whose Life Is It Anyway?" Beg. Apr. 28: "Ragtime."

236. PARK SLOPE—PLAZA—Flatbush nr. Grand Army Plaza. 636-0170. #1—Thru Apr. 29: "A Little Sex." #2—Thru Apr. 29: "Ragtime."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru Apr. 29: "Some Kind of Hero." #2—"Cat People."

302. NEW DORP—FOX PLAZA— 987-6800. #1—"Porky's." #2—"Cat People."

303. NEW DORP—HYLAN— 351-6601. #1—"The Amateur." #2—Thru Apr. 29: "On Golden Pond." Beg. Apr. 30: "Partners."

304. NEW DORP—LANE— 351-2110. Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Soup for One."

306. NEW DORP—RAE— 979-0444. Program unavailable.

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"If You Could See What I Hear." #2—Tent.: "Quest for Fire."

308. NEW SPRINGVILLE—RICHMOND— 761-3103. Thru Apr. 29: "Victor/Victoria." Beg. Apr. 30: "Fun Loving."

Queens

403. ASTORIA—UA ASTORIA—Steinway St. 545-9470. #1—Thru Apr. 29: "Phantom of Terror." Beg. Apr. 30: "Fun Loving." #2—"Cat People." #3—"Private Lessons." #4—Beg. Apr. 30: "Soup for One."

404. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Chariots of Fire." #2—"Deathtrap."

405. BAYSIDE—BAYSIDE—Bell at 39th Ave. 225-1110. #1—"Cat People." #2—"If You Could See What I Hear." #3—"The Amateur." #4—"Private Lessons."

406. CORONA—PLAZA—103-14 Roosevelt Ave. 639-0012. Thru Apr. 29: "The Border"; "Halloween II." Beg. Apr. 30: "Taps."

408. ELMHURST—LOEWS ELMWOOD—Queens Blvd. nr. 57th Ave. 429-4770. #1—Program unavailable. #2—"Some Kind of Hero."

409. FLUSHING—KEITHS—Northern at Main. 353-4000. #1—"Porky's." #2—Thru Apr. 29: "Some Kind of Hero." Beg. Apr. 30: "Partners." #3—"The Amateur."

411. FLUSHING—PARSONS—Parsons at Union Tpke. 591-8555. #1—Thru Apr. 29: "Shoot the Moon." #2—Thru Apr. 29: "Missing."

412. FLUSHING—PROSPECT—Main St. at Kissena Blvd. 359-1050. #1—Thru Apr. 29: "Phantom of Terror." Beg. Apr. 30: "Fun Loving." #2—Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Soup for One." #3—"Christiane F."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Cat People." #2—"Victor/Victoria." #3—"Private Lessons." #4—"On Golden Pond."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "If You Could See What I Hear."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. "Chariots of Fire."

417. FOREST HILLS—CONTINENTAL—Austin at 71st Ave. 544-1020. #1 & #2—"Porky's."

418. FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave. 261-7866. #2—"Victor/Victoria." #2—"If You Could See What I Hear."

419. FOREST HILLS—MIDWAY—Queens Blvd. at Continental. 261-8572. #1—"The Amateur." #2—"Cat People." #3—"Quest for Fire." #4—Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Soup for One."

421. FOREST HILLS—LOEWS TRYLON—Queens Blvd. at 66th Ave. 459-8944. "The Long Good Friday."

423. FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd. 454-6800. #1—"Victor/Victoria." #2—Thru Apr. 29: "Some Kind of Hero." Beg. Apr. 30: "Partners."

424. GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St. 347-7777. "Porky's."

426. JACKSON HEIGHTS—BOULEVARD CINEMA—Northern Blvd. at 83rd St. 335-0170. #1—Thru Apr. 29: "Some Kind of Hero." #2—"The Amateur." #3—"Phantom of Terror."

429. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 779-2834. #1—"Private Lessons." #2—"Cat People." #3—"Porky's."

436. KEW GARDENS HILLS—MAIN STREET PLAYHOUSE—At 72nd Dr. 268-3636. Thru Apr. 29: "Missing"; "Melvin and Howard." Beg. Apr. 30: "Neil Simon's I Ought to Be in Pictures"; "The Jazz Singer (1980)."

437. LITTLE NECK—LITTLE NECK—254-18 Northern Blvd. 225-2800. Thru Apr. 29: "Missing."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St. 894-4183. Thru Apr. 29: "Missing"; "Endless Love." Beg. Apr. 30: "Richard Pryor Live on the Sunset Strip."

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. #1—"Cat People." #2—Beg. Apr. 30: "Soup for One."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Apr. 29: "Arthur." Beg. Apr. 30: "Absence of Malice"; "Only When I Laugh."

447. ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd. 945-4632. #1—Thru Apr. 29: "Private Lessons." Beg. Apr. 30: "Robin Hood." #2—Thru Apr. 29: "Reds." Beg. Apr. 30: "Richard Pryor Live on the Sunset Strip."

448. SUNNYSIDE—CENTER—Queens Blvd. at 43rd St. 784-3050. #1—Thru Apr. 29: "Shoot the Moon." #2—Thru Apr. 29: "Missing."

449. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. #1—Thru Apr. 29: "A Little Sex." Beg. Apr. 30: "Partners." #2—Thru Apr. 29: "Victor/Victoria."

451. WOODHAVEN—HAVEN—80-16 Jamaica Ave. 296-2325. Thru Apr. 29: "Death Wish II." Beg. Apr. 30: "Richard Pryor Live on the Sunset Strip."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—BALDWIN— 223-9230. "Victor/Victoria."

501. BALDWIN—GRAND AVENUE— 223-2323 "Chariots of Fire "

502. BELLEROSE—BELLEROSE— 775-1351. Thru Apr. 27: "Whose Life Is It Anyway?" Beg. Apr. 28: "Ragtime."

503. BELLMORE—PLAYHOUSE— 785-5400. Thru Apr. 29: "Missing." Beg. Apr. 30: "Richard Pryor Live on the Sunset Strip."

504. BELLMORE—THE MOVIES— 785-3032. "Chariots of Fire."

506. BETHPAGE—BETHPAGE— 796-2554. Tent.: "Chariots of Fire."

507. BETHPAGE—MID-ISLAND— 796-7500. Thru Apr. 29: "A Little Sex." Beg. Apr. 30: "Personal Best."

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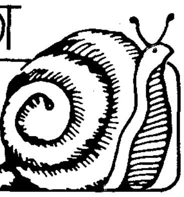

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MOVIES

508. CEDARHURST—CENTRAL— 569-0105. #1—"Chariots of Fire." #2—Thru Apr. 29: "Richard Pryor Live on the Sunset Strip." #3—Thru Apr. 29: "Atlantic City."

511. EAST MEADOW—FLICK— 794-8008. #1—Thru Apr. 29: "Christiane F." #2—Thru Apr. 29: "Missing." Beg. Apr. 30: "Richard Pryor Live on the Sunset Strip."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Private Lessons." #2—"Cat People." #3—Tent.: "The Amateur." #4—Thru Apr. 29: "On Golden Pond." Beg. Apr. 30: "Soup for One."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Apr. 29: "Christiane F." Beg. Apr. 30: "Personal Best." #2—Thru Apr. 29: "A Little Sex." Beg. Apr. 30: "Richard Pryor Live on the Sunset Strip."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—FARMINGDALE— 249-0122. Thru Apr. 29: "Neil Simon's I Ought to Be in Pictures."

517. FLORAL PARK—FLORAL— 352-2280. Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Soup for One."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—Thru Apr. 29: "Robin Hood." #2—"Porky's."

519. GARDEN CITY—ROOSEVELT FIELD— 741-4007. #1—"Chariots of Fire." #2—Thru Apr. 29: "Some Kind of Hero." Beg. Apr. 30: "Partners."

521. GARDEN CITY PARK—PARK EAST— 741-8484. "Victor/Victoria."

523. GREAT NECK—SQUIRE— 466-2020. "Victor/Victoria."

526. HEWLETT—HEWLETT— 791-6768. Thru Apr. 27: "Whose Life Is It Anyway?" Beg. Apr. 28: "Ragtime."

527. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Cat People." #2—"Private Lessons."

528. HICKSVILLE—TWIN NORTH— 433-2400. "Porky's." **SOUTH—**"On Golden Pond."

529. LAWRENCE—LAWRENCE— 371-0203. #1—Thru Apr. 29: "Phantom of Terror." Beg. Apr. 30: "Fun Loving." #2—"Christiane F." #3—Thru Apr. 29: "Some Kind of Hero." Beg. Apr. 30: "Partners."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru Apr. 29: "Missing"; "The Jazz Singer (1980)." Beg. Apr. 30: "Richard Pryor Live on the Sunset Strip"; "Cheech and Chong's Nice Dreams."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"The Long Good Friday." #2—"Quest for Fire." #3—"Some Kind of Hero." #4—"Richard Pryor Live on the Sunset Strip."

532. LONG BEACH—LIDO— 432-0056. Thru Apr. 29: "Neil Simon's I Ought to Be in Pictures." Beg. Apr. 30: "Personal Best."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Cat People." #2—"On Golden Pond." #3—"Private Lessons." #4—Thru Apr. 29: "Phantom of Terror." Beg. Apr. 30: "Fun Loving."

534. LYNBROOK—STUDIO ONE— 599-5151. Thru Apr. 29 (tent.): "Three Brothers."

535. MALVERNE—TWIN— 599-6966. #1—"Missing." #2—Thru Apr. 29: "Whose Life Is It Anyway?" Beg. Apr. 30: "Neil Simon's I Ought to Be in Pictures."

536. MANHASSET—CINEMA— 627-1300. "Chariots of Fire."

537. MANHASSET—MANHASSET— 627-7887. #1—"On Golden Pond." #2—"Porky's." #3—Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Soup for One."

539. MASSAPEQUA—PEQUA— 799-6464. Thru Apr. 29: "Some Kind of Hero." Beg. Apr. 30: "Partners."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—Thru Apr. 29: "Chariots of Fire." Beg. Apr. 30 (tent.): "Fun Loving." #2—"Victor/Victoria." #3—"Porky's." #4—Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Soup for One." #5—Tent.: "The Amateur." #6—"Cat People." #7—"Private Lessons."

542. MERRICK—GABLES— 546-0734. Thru Apr. 29: "Missing." Beg. Apr. 30: "Neil Simon's I Ought to Be in Pictures."

543. MERRICK—MALL— 623-4424. Program unavailable.

544. MERRICK—MERRICK— 623-1522. Thru Apr. 29: "A Little Sex."

545. NEW HYDE PARK—ALAN— 354-4338. "The Amateur."

546. NEW HYDE PARK—HERRICKS— 747-0555. "Cat People."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Apr. 29: "Neil Simon's I Ought to Be in Pictures." Beg. Apr. 30: "Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 29: "A Little Sex."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Apr. 29: "Missing."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Apr. 29: "Neil Simon's I Ought to Be in Pictures." Beg. Apr. 30: "Richard Pryor Live on the Sunset Strip." #2—Thru Apr. 29: "A Little Sex."

550. PLAINVIEW—MORTON VILLAGE— 938-2323. Thru Apr. 27: "Whose Life Is It Anyway?" Beg. Apr. 28: "Ragtime."

551. PLAINVIEW—OLD COUNTRY— 931-4242. #1—Thru Apr. 29: "A Little Sex." #2—"Chariots of Fire."

552. PLAINVIEW—PLAINVIEW— 935-6100. "The Amateur."

553. PLAINVIEW—TWIN— 931-1333. #1—Thru Apr. 29: "Phantom of Terror." Beg. Apr. 30: "Fun Loving." #2—Thru Apr. 29: "Some Kind of Hero." Beg. Apr. 30: "Partners."

554. PORT WASHINGTON—SANDS POINT— 883-5074. "Three Brothers."

556. PORT WASHINGTON—MOVIES— 767-5600. #1—Thru Apr. 29: "Shoot the Moon." #2—Thru Apr. 29: "Private Lessons." #3—"Phantom of Terror."

557. ROCKVILLE CENTRE—FANTASY— 764-8000. "The Amateur."

558. ROCKVILLE CENTRE—TWIN— 678-3121. #1—"Porky's." #2—Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Soup for One."

559. ROSLYN—ROSLYN— 621-8488. #1—"Das Boot." #2—"The Amateur."

561. SYOSSET—SYOSSET— 921-5810. "Victor/Victoria."

562. SYOSSET—UA CINEMA 150— 364-0700. "If You Could See What I Hear."

566. VALLEY STREAM—GREEN ACRES— 561-2100. "Victor/Victoria."

567. VALLEY STREAM—VALLEY STREAM— 825-8371. Thru Apr. 29: "A Little Sex"; "An American Werewolf in London." Beg. Apr. 30: "Richard Pryor Live on the Sunset Strip."

568. VALLEY STREAM—SUNRISE— 825-5700. #1—"Cat People." #2—"The Long Good Friday." #3—"The Amateur." #4—"If You Could See What I Hear." #5—"Richard Pryor Live on the Sunset Strip." #6—"Quest for Fire." #7—"Some Kind of Hero." #8—"Porky's." #9—"Private Lessons."

569. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Apr. 29: "Missing." #2—Thru Apr. 29: "Shoot the Moon."

571. WANTAGH—WANTAGH— 781-6969. "On Golden Pond."

573. WESTBURY—WESTBURY— 333-1911. #1—Thru Apr. 29: "Shoot the Moon." #2—Thru Apr. 29: "Missing."

574. WESTBURY—DRIVE-IN— 334-3400. #1—Thru Apr. 29: "Private Lessons." Beg. Apr. 30: "Partners." #2—Tent.: "Cat People." #3—Thru Apr. 29: "Phantom of Terror." Beg. Apr. 30: "Fun Loving."

Suffolk County

601. BABYLON—BABYLON— 669-3399. "On Golden Pond."

602. BABYLON—TWIN— 669-0700. #1—"Porky's." #2—Thru Apr. 29: "Phantom of Terror." Beg. Apr. 30: "Fun Loving."

603. BABYLON—SOUTH BAY— 587-7676. #1—Thru Apr. 29: "Some Kind of Hero." Beg. Apr. 30: "Partners." #2—"Cat People." #3—Thru Apr. 29: "Victor/Victoria."

604. BAY SHORE—BAY SHORE— 665-0200. Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Soup for One."

605. BAY SHORE—CINEMA— 665-1722. "If You Could See What I Hear."

606. BAY SHORE—ENCORE— 655-9834. Program unavailable.

607. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Quest for Fire." #2—"The Amateur."

608. BAY SHORE—SUNRISE DRIVE-IN— 665-1111. #1—"Cat People"; "An American Werewolf in London." #2—Thru Apr. 29: "Private Lessons"; "Malibu Beach." Beg. Apr. 30 (tent.): "Fun Loving."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Apr 20: "A Little Sex." Beg. Apr. 30 (tent.): "Richard Pryor Live on the Sunset Strip."

612. CENTEREACH—CENTEREACH— 588-0088. "Robin Hood."

613. CENTER MORICHES—CENTER— 878-2100. Thru Apr. 29: "Reds."

614. COMMACK—DRIVE-IN— 499-2900. Thru Apr. 29: "Cat People"; "An American Werewolf in London." Beg. Apr. 30: "Partners."

616. COMMACK—MAYFAIR— 543-0707 "Victor/Victoria."

617. COMMACK—COMMACK— 499-4545. #1—"Porky's." #2—Thru Apr. 29: "Phantom of Terror." Beg. Apr. 30: "Fun Loving."

619. CORAM—CORAM— 698-7200. Thru Apr. 29: "Christiane F." Beg. Apr. 30: "Richard Pryor Live on the Sunset Strip."

620. CORAM—DRIVE-IN— 732-6200. Thru Apr. 29: "Cat People"; "An American Werewolf in London." Beg. Apr. 30: "Partners."

621. CORAM—PINE— 698-6442. #1—Tent.: "Private Lessons." #2—Tent.: "On Golden Pond."

622. DEER PARK—DEER PARK— 667-2440. Thru Apr. 29: "Phantom of Terror."

623. EAST HAMPTON—CINEMAS— 324-0448. #1—Thru Apr. 29: "Victor/Victoria." Beg. Apr. 30: "Soup for One." #2—"If You Could See What I Hear." #3—Thru Apr. 29: "Private Lessons." Beg. Apr. 30: "Fun Loving." #4—Thru Apr. 29: "Chariots of Fire." Beg. Apr. 30 (tent.): "Deathtrap." #5—Thru Apr. 29: "Three Brothers." Beg. Apr. 30: "Partners."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "Chariots of Fire."

627. EAST SETAUKET—FOX— 473-2400. Thru Apr. 29: "Porky's."

628. ELWOOD—ELWOOD— 499-7800. Thru Apr. 29: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 30: "Partners."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—Thru Apr. 29 "Chariots of Fire." Beg. Apr. 30: "Fun Loving." #2—"Cat People."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. "The Amateur."

633. HUNTINGTON—SHORE— 421-5200. #1—"Porky's." #2—"The Amateur." #3—"Chariots of Fire."

634. HUNTINGTON—WHITMAN— 423-1300. Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Soup for One."

635. HUNTINGTON—YORK— 421-3911. "Cat People."

636. ISLIP—ISLIP— 581-5200. #1—"Cat People." #2—Thru Apr. 29: "Chariots of Fire." Beg. Apr. 30: "Richard Pryor Live on the Sunset Strip." #3—Thru Apr. 29: "Christiane F."

637. LAKE GROVE—SMITH HAVEN MALL— 724-9550. "Victor/Victoria."

638. LINDENHURST—LINDENHURST— 888-5400. Thru Apr. 29: "A Little Sex." Beg. Apr. 30: "Richard Pryor Live on the Sunset Strip."

639. MATTITUCK—TWIN— 298-4405. #1—"On Golden Pond." #2—Thru Apr. 29: "Some Kind of Hero."

641. MONTAUK—THE MOVIES— 668-2393. Apr. 30-May 2: "Missing."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Soup for One." **OUTDOOR**—Thru Apr. 29: "Private Lessons"; "Malibu Beach." Beg. Apr. 30: "Cat People"; "An American Werewolf in London."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—Thru Apr. 29: "Robin Hood." #2—Thru Apr. 29: "Private Lessons."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Apr. 29: "Neil Simon's I Ought to Be in Pictures." Beg. Apr. 30: "Robin Hood."

645. OAKDALE—OAKDALE— 589-8118. Thru Apr. 29: "Missing." Beg. Apr. 30: "Neil Simon's I Ought to Be in Pictures."

647. PATCHOGUE—PATCHOGUE— 475-0601. "Porky's."

648. PATCHOGUE—PLAZA— 475-5225. #1—Thru Apr. 29: "Private Lessons." #2—Thru Apr. 29: "Phantom of Terror." Beg. Apr. 30: "Fun Loving."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. Tent.: "The Amateur." **OUTDOOR**— Thru Apr. 29: "Phantom of Terror"; "Redeemer." Beg. Apr. 30 (tent.): "Cat People" "An American Werewolf in London."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Soup for One." #2—Thru Apr. 29: "Victor/Victoria." Beg. Apr. 30: "Partners."

653. PORT JEFFERSON—MINI EAST— 928-6555. "Chariots of Fire." **CINEMA WEST**—Thru Apr. 29: "Neil Simon's I Ought to Be in Pictures."

654. PORT JEFFERSON STATION—BROOKHAVEN— 473-1200. Thru Apr. 27· "Whose Life Is It Anyway?" Beg. Apr. 28: "Ragtime."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Apr. 29: "A Little Sex."

657. SAG HARBOR—SAG HARBOR— 725-0010. Apr. 30-May 2: "Atlantic City."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru Apr. 29: "Chariots of Fire." #2—Thru Apr. 29: "A Little Sex." Beg. Apr. 30: "Richard Pryor Live on the Sunset Strip." #3—Thru Apr. 29: "Christiane F."

662. SMITHTOWN—SMITHTOWN— 265-1551 "On Golden Pond."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Some Kind of Hero." #2—Thru Apr. 29: "The Amateur." Beg. Apr. 30: "Chariots of Fire."

664. STONY BROOK—LOEWS— 751-2300. #1—"The Long Good Friday." #2—"Some Kind of Hero." #3—"If You Could See What I Hear."

666. WESTHAMPTON—HAMPTON ARTS— 288-2600. "Porky's."

667. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru Apr. 29: "Cat People." Beg. Apr. 30 (tent.): "Victor/Victoria."

668. WEST ISLIP—TWIN— 669-2626. #1—Thru Apr. 29: "Chariots of Fire." Beg. Apr. 30: "Neil Simon's I Ought to Be in Pictures." #2—Thru Apr. 29: "Missing." Beg. Apr. 30: "Richard Pryor Live on the Sunset Strip."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Soup for One."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. Thru Apr. 29: "A Little Sex." Beg. Apr. 30: "Partners."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"If You Could See What I Hear." #2—"Chariots of Fire." #3—"The Amateur."

704. GREENBURGH—CINEMA 100— 946-4680. #1—Thru Apr. 29: "On Golden Pond." #2—Thru Apr. 29: "Private Lessons."

705. HARRISON—CINEMA— 835-2668. Thru Apr. 29: "Chariots of Fire."

706. HARTSDALE—CINEMA— 428-2200. #1—"The Amateur." #2—"Chariots of Fire." #3—"If You Could See What I Hear." #4—Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Soup for One."

707. LARCHMONT—PLAYHOUSE— 834-3001 "Victor/Victoria."

708. MAMARONECK—PLAYHOUSE— 698-2200 #1—"Cat People." #2—"Porky's." #3—"On Golden Pond." #4—Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Soup for One."

709. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"If You Could See What I Hear." #2—"Chariots of Fire."

711. MOUNT VERNON—PARKWAY— 664-3311. Thru Apr. 29: "Missing." Beg. Apr. 30: "Shoot the Moon."

713. NEW ROCHELLE—MALL— 636-8808. Thru Apr. 29: "Private Lessons." Beg. Apr. 30: "Fun Loving."

714. NEW ROCHELLE—PROCTORS— 632-1100. #1—Thru Apr. 29: "Some Kind of Hero." Beg. Apr. 30: "Partners." #2—"Porky's." #3—"Cat People." #4—Thru Apr. 29: "Phantom of Terror." Beg. Apr. 30: "Fun Loving." #5—Thru Apr. 29: "The Amateur." Beg. Apr. 30: "Soup for One."

716. NEW ROCHELLE—TOWN— 632-4000. "Victor/Victoria."

717. OSSINING—ARCADIAN— 941-5200. #1—Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Soup for One." #2—"The Amateur."

718. PEEKSKILL—BEACH— 737-6262. #1—Thru Apr. 29: "Christiane F." Beg. Apr. 30 (tent.): "Quest for Fire." #2—Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Soup for One." #3—Thru Apr. 29: "The Amateur." Beg. Apr. 30: "Christiane F."

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719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Porky's." #2—Thru Apr. 29: "Some Kind of Hero." #3—Thru Apr. 29: "Chariots of Fire."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Apr. 29: "Chariots of Fire."

721. **PLEASANTVILLE—ROME—** 769-0720. "Victor/Victoria."

722. **RYE—RYE RIDGE—** 939-8177. #1—Thru Apr. 29: "Atlantic City." Beg. Apr. 30: "Partners." #2—Program unavailable.

723. **SCARSDALE—FINE ARTS—** 723-6699. Thru Apr. 29: "Das Boot." Beg. Apr. 30: "Three Brothers."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Apr. 29: "Evil Under the Sun." Beg. Apr. 30: "Missing."

726. **WHITE PLAINS—COLONY—** 948-8828. Program unavailable.

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Porky's." #2—Thru Apr. 29: "Some Kind of Hero."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Cat People."

729. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Quest for Fire." #2—"Victor/Victoria."

730. **YONKERS—KENT—** 237-3440. "Cat People."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"The Long Good Friday." #2—"Private Lessons." #3—"Some Kind of Hero." #4—Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Soup for One."

733. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Private Lessons." #2—"Victor/Victoria."

Rockland County

741. **NANUET—MALL—** 623-6336. Program unavailable.

742. **NANUET—ROUTE 59—** 623-3355. "If You Could See What I Hear."

743. **NANUET—THE MOVIES—** 623-0211. Program unavailable.

744. **NEW CITY—TOWN—** 634-5100. #1—"Victor/Victoria." #2—"The Amateur."

745. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"On Golden Pond." #2—"Porky's."

746. **NYACK—CINEMA EAST—** 358-6631. "Quest for Fire."

749. **ORANGEBURG—ORANGEBURG—** 359-6030. "The Amateur."

750. **ORANGEBURG—303 DRIVE-IN—** 359-2021. Thru Apr. 29: "Cat People."; "An American Werewolf in London." Beg. Apr. 30: "Partners."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Porky's."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "On Golden Pond."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. Thru Apr. 29: "Some Kind of Hero." Beg. Apr. 30: "Partners."

755. **STONY POINT—9 W CINEMA—** 942-0303. Thru Apr. 29: "Missing." Beg. Apr. 30: "Richard Pryor Live on the Sunset Strip."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Missing."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "A Little Sex."

Connecticut

(Area Code 203)
Fairfield County

773. **BRIDGEPORT—MERRITT—** 372-3013. #1—Thru Apr. 29: "Porky's." #2—Thru Apr. 29: "Christiane F." Beg. Apr. 30: "Partners."

774. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"On Golden Pond." #2—Program unavailable.

775. **DANBURY—CINE—** 743-2200. #1—"Porky's." #2—"Quest for Fire." #3—Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Partners."

776. **DANBURY—CINEMA—** 748-2923. #1—"Victor/Victoria." #2—"If You Could See What I Hear."

777. **DANBURY—PALACE—** 748-7496. #1—"Phantom of Terror." #2—"The Amateur." #3—"Christiane F."

778. **DARIEN—PLAYHOUSE—** 655-0100. Thru Apr. 29: "On Golden Pond." Beg. Apr. 30: "Cat People."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—Thru Apr. 29: "Robin Hood." #2—"Cat People."

780. **FAIRFIELD—COUNTY—** 334-1411. "If You Could See What I Hear."

781. **GREENWICH—CINEMA—** 869-6030. "Cat People."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Chariots of Fire." #2—"Deathtrap." #3—"Das Boot."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Victor/Victoria."

784. **NORWALK—CINEMA—** 838-4504. #1—"The Amateur." #2—"Porky's."

785. **NORWALK—NORWALK—** 866-3010. "Cat People."

786. **SOUTH NORWALK—SONO—** 866-9202. Thru Apr. 27: "Beau Père." Apr. 28-30: "Stavisky"; "Mon Oncle d'Amérique." Beg. May 1: "Raggedy Man."

787. **SPRINGDALE—STATE—** 325-0250. Thru Apr. 29: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 30: "On Golden Pond."

788. **STAMFORD—AVON—** 324-9205. #1—"The Amateur." #2—"Phantom of Terror."

789. **STAMFORD—CINEMA—** 324-3100. #1—"Porky's." #2—"Victor/Victoria." #3—Thru Apr. 29: "Some Kind of Hero." Beg. Apr. 30: "Partners."

790. **STAMFORD—RIDGEWAY—** 323-5000. "The Long Good Friday."

791. **TRUMBULL—TRUMBULL—** 374-0462. #1—"Victor/Victoria." #2—"Chariots of Fire." #3—"Deathtrap."

793. **WESTPORT—FINE ARTS 1—** 227-3324. "Victor/Victoria." **FINE ARTS 2**—"If You Could See What I Hear." **FINE ARTS 3**—227-9619. "Das Boot." **FINE ARTS 4**—226-6666. Thru Apr. 29: "Deathtrap."

794. **WESTPORT—POST—** 227-0500. Thru Apr. 29: "Chariots of Fire." Beg. Apr. 30: "Partners."

797. **WILTON—CINEMA—** 762-5678. Thru Apr. 29: "Robin Hood."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Apr. 29: "Neil Simon's I Ought to Be in Pictures." #2—Thru Apr. 29: "Private Lessons." Beg. Apr. 30: "Fun Loving." #3—Thru Apr. 29: "Cat People."

804. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Porky's" #2—"Victor/Victoria."

807. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"The Long Good Friday." #2—"Some Kind of Hero." #3—"Chariots of Fire." #4—"If You Could See What I Hear."

810. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Apr. 29: "A Little Sex." Beg. Apr. 30: "Personal Best."

Essex County

811. **BLOOMFIELD—CENTER—** 748-7900. Program unavailable.

812. **BLOOMFIELD—ROYAL—** 748-3555. #1—Thru Apr. 29: "Some Kind of Hero." Beg. Apr. 30: "Partners." #2—Thru Apr. 29: "Christiane F."; "Phantom of Terror." Beg. Apr. 30: "Soup for One."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Chariots of Fire."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Apr. 29: "A Little Sex."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Apr. 29: "Missing."

819. **MILLBURN—MILLBURN—** 376-0800. #1—"On Golden Pond." #2—"Victor/Victoria."

821. **MONTCLAIR—CLARIDGE—** 746-5564. "On Golden Pond."

822. **MONTCLAIR—WELLMONT—** 783-9500. Program unavailable.

825. **NUTLEY—FRANKLIN—** 667-1777. "The Amateur."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Victor/Victoria."

828. **VERONA—VERONA—** 239-0880. "Cat People."

829. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Porky's." #2—Thru Apr. 29: "Quest for Fire." #3—"Chariots of Fire."

830. **WEST CALDWELL—CINEMA WEST—** 575-9085. Thru Apr. 29: "Silent Rage." Beg. Apr 30: "Richard Pryor Live on the Sunset Strip."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Apr. 29: "Chariots of Fire."

841. **CRANFORD—CRANFORD—** 276-9120. #1—"Christiane F." #2—"The Amateur."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Apr. 29: "Death Wish II."

846. **LINDEN—TWIN—** 925-9787. #1—"Cat People." #2—"Man of Iron."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Apr. 29: "Missing."

849. **SUMMIT—STRAND—** 273-3900. "Deathtrap."

851. **UNION—FIVE POINTS—** 964-3466. "Cat People."

852. **UNION—FOX—** 964-8977. Thru Apr. 29: "Some Kind of Hero." Beg. Apr. 30: "Partners."

853. **UNION—LOST PICTURE SHOW—** 964-4497. "Das Boot."

854. **UNION—UNION—** 686-4373. #1—Thru Apr. 29: "The Long Good Friday." #2—Thru Apr. 29: "Porky's."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"On Golden Pond." #2—"If You Could See What I Hear." #3—"Cat People."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Chariots of Fire." #2—Thru Apr. 29: "Phantom of Terror." Beg. Apr. 30: "Fun Loving."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Apr. 29: "A Little Sex." Beg. Apr. 30: "Richard Pryor Live on the Sunset Strip."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Apr. 29: "Missing."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Chariots of Fire." #2—"A Little Sex." #3—"Private Lessons." #4—"On Golden Pond."

863. **EMERSON—TOWN—** 261-1000. "Chariots of Fire."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Private Lessons." #2—"On Golden Pond."

866. **FAIRVIEW—FAIRVIEW—** 941-2424. Program unavailable.

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Victor/Victoria." #2—Thru Apr. 29: "Deathtrap." Beg. Apr. 30: "Soup for One."

868. **FORT LEE—SHARON—** 224-3032. Thru Apr. 29: "The Amateur." Beg. Apr. 30 (tent.): "Quest for Fire."

870. **OAKLAND—TWIN—** 337-4478. #1—"Victor/Victoria." #2—Thru Apr. 29: "A Little Sex."

871. **PARAMUS—BERGEN MALL—** 845-4449. "Cat People."

872. **PARAMUS—ROUTE 17—** 843-3830. #1—"The Amateur." #2—"Victor/Victoria."

873. **PARAMUS—CINEMA 35—** 845-5070. "On Golden Pond."

875. **PARAMUS—ROUTE 4—** 488-9444. #1—"Porky's." #2—"Quest for Fire." #3—Thru Apr. 29: "If You Could See What I Hear." Beg. Apr. 30: "Soup for One." #4—Thru Apr. 29: "The Long Good Friday." Beg. Apr. 30: "Partners." #5—Thru Apr. 29: "Deathtrap." #6—"Some Kind of Hero." #7—"Chariots of Fire."

876. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

877. **RAMSEY—RAMSEY—** 327-2142. Thru Apr. 29: "A Little Sex."

878. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Apr. 29: "Reds." Beg. Apr. 30: "Personal Best."

879. **RIDGEWOOD—WARNER—** 444-1234. #1—Thru Apr. 29: "Victor/Victoria." #2—Thru Apr. 29: "Some Kind of Hero." Beg. Apr. 30: "Partners."

881. **TEANECK—CEDAR LANE—** 836-3430. Thru Apr. 29: "Missing."

882. **TENAFLY—BERGEN—** 567-0004. Thru Apr. 29: "Arthur." Beg. Apr. 30: "Atlantic City."

884. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Program unavailable.

885. **WESTWOOD—PASCACK—** 664-3200. Thru Apr. 29: "Death Wish II."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AMATEUR, THE—(1hr. 51m., '82) A young man is drawn into the world of espionage and professional assassins. With John Savage, Christopher Plummer and Marthe Keller. Dir. Charles Jarrott. R. **24, 32, 54, 109, 206, 210, 212, 223, 303, 405, 409, 419, 426, 512, 541, 545, 552, 557, 559, 568, 607, 631, 633, 650, 663, 702, 706, 714, 717, 718, 744, 749, 777, 784, 788, 825, 841, 868, 872**

★ **ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. PG. **32, 442, 882**

★ **ATLANTIC CITY**—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Meanwhile the losers and dreamers who washed up on the shores of the *old* Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. R. **6, 213, 508, 657, 722, 882**

ATOMIC CAFE, THE—(1hr. 27m., '82) Reviewed in this issue. **6**

AUTUMN MARATHON, AN—(1hr. 30m., '82) In Russian, Eng. subtitles. A comedy set in the contemporary Soviet Union about a man whose good deeds backfire. With Oleg Basilashvili and Natalia Gundareva. Dir. Georgy Daniela. **92**

CAT PEOPLE—(1hr. 57m., '82) Paul Schrader's luridly literal-minded, humorless sex-horror fantasia. Nastassia Kinski stars as Irena, the nice young girl whose ancestors mated with black leopards, and Malcolm McDowell is Paul, her creepy brother. They are the cat people—they can safely sleep only with each other; if anyone else arouses them they turn into leopards and must kill someone before returning to human form. Since Schrader is extremely solemn about this far-out conceit, the movie seems slightly mad. It turns out that sex is either incest or annihilation; either you sleep with your sibling or you kill your lover. This farrago of lust and fear might have been exciting if the movie had developed some visual poetry and urgency, but mainly it's sluggish and heavy-spirited with periodic scare scenes thrown in to liven things up. The visual design by Ferdinando Scarfiotti is high camp at best; and John Bailey's cinematography is inappropriately hard-edged for the New Orleans settings and the sex-dampened material. With John Heard as a fearless zookeeper who falls in love with Kinski's Irena and goes to bed with her even though he knows what sex will lead to. R. **23, 41, 70, 83, 94, 100, 102, 109, 202, 207, 210, 212, 232, 300, 302, 403, 405, 413, 419, 429, 439, 512, 527, 533, 541, 546, 568, 574, 603, 608, 614, 620, 629, 635, 636, 642, 650, 667, 708, 714, 728, 730, 750, 778, 779, 781, 785, 800, 828, 846, 851, 857, 871**

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good*. But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. **9, 36, 58, 89, 109, 202, 207, 211, 233, 404, 416, 501, 504, 506, 508, 519, 536, 541, 551, 623, 626, 629, 633, 636, 653, 658, 663, 668, 702, 705, 706, 709, 719, 720, 782, 791, 794, 807, 813, 829, 840, 858, 862, 863, 875**

CHOSEN, THE—(1hr. 48m., '82) A drama based on Chaim Potok's novel of father-son relationships in Brooklyn during World War II. With Maximilian Schell, Rod Steiger, Robbie Benson and Barry Miller. Dir. Jeremy Paul Kagan. PG. **61, 71**

CHRISTIANE F.—(2hrs. 3m., '82) In German, Eng. subtitles; dubbed version. A somberly lurid cautionary film from West Germany about the terrors of teen drug addiction. Christiane (Natja Bunkhorst), a beautiful 12-year-old living in a high-rise with her divorced mother, drifts into heroin addiction after a few visits to a discothèque—she wants to impress a cute boy she met there who has already become addicted. The movie was largely shot in the clammy-cold train stations and public toilets of West Berlin, and its dominant mood is affectless despair—a fluorescent twilight in which zombie-like teen junkies nuzzle each other as they drift toward death. We never understand why middle-class kids become addicts or why the squalor of the whole scene doesn't terrify them. The movie has been shrewdly crafted for kids (it was a huge hit in West Germany)—adults have been left out of it. Dir. Ulrich Edel. R. **37, 97, 231, 412, 511, 513, 529, 619, 636, 658, 718, 773, 777, 812, 841**

DANCE CRAZE—(1hr. 26m., '80) A celebration of "ska," or "two-tone," dance music popular in England. With The English Beat, The Specials and others. Dir. Joe Massot. **7**

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **73, 92, 559, 723, 782, 793, 853**

DEATH WISH II—(1hr. 29m., '82) A man whose family has been viciously assaulted and murdered devotes his life to vengeance. With Charles Bronson, Jill Ireland and Vincent Gardenia. Dir. Michael Winner. R. **32, 451, 842, 885**

DEATHTRAP—(1hr. 56m., '82) Heavy-handed, ostentatiously theatrical adaptation of Ira Levin's hit Broadway comedy-thriller. The director, Sidney Lumet, working in his customary wall-slamming style, seems to have forgotten that the material was supposed to be funny. He plays it for menace and thrills. The actors screaming in close-up pall on you after a while, and without deft acting and direction the facile, cheap mechanics of Levin's play, with its reversals, tricks, and hammy self-consciousness, are too much to bear. Christopher Reeve, however, has a few amusing moments as the young playwrighting student. Michael Caine lays on the bitchery thickly as the burnt-out playwright, and Dyan Cannon overdoes the neurotic bit as his weak-hearted wife. With Irene Worth as a thick-accented Dutch psychic. PG. **22, 32, 48, 57, 83, 93, 202, 224, 304, 404, 412, 419, 517, 537, 541, 558, 604, 623, 634, 642, 651, 663, 700, 706, 708, 717, 718, 732, 775, 782, 791, 793, 849, 867, 875**

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **60**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55**

★ **GARDE À VUE**—(1hr. 27m., '82) In French, Eng. subtitles. Taut, psychologically complex story of an upper-class lawyer in a French provincial city subjected to an all-night police interrogation—he's a suspect in the rape and murder of two little girls. Michel Serrault, best known for his whooping Albin in the *Cage aux Folles* movies, gives a performance of great power and dignity. His tormentors are played by Lino Ventura, who has a face like a stone slab and an inexorably determined manner, and scary Guy Marchand, who has been playing the kind of hollow men that Jack Warden took on twenty years ago—the sleazy soulless types, indifferent to everything but their own interests. The interrogation is pure combat: Each man brings his private rages, and disappointments, his personal and social status, his desire for justification and revenge, to that long night. Romy Schneider makes an appearance as Serrault's wife, and there's a neat, double-twist ending. Dir. Claude Miller. **70**

GENOCIDE—(1hr. 27m., '82) The Academy Award-winning documentary about the Holocaust. Narrated by Elizabeth Taylor and Orson Welles. Dir. Arnold Schwartzman. **51**

I LOVE YOU—(1hr. 44m., '82) In Portuguese, Eng. subtitles. A man and a woman, both jilted by lovers, begin an erotic relationship. With Sonia Braga and Paulo Cesar Pereio. Dir. Arnaldo Jabor **60**

IF YOU COULD SEE WHAT I HEAR—(1hr. 43m., '82) An autobiographical portrait of Tom Sullivan, blind entertainer, during his college years. With Marc Singer, R.H. Thomson and Sarah Torgov Dir Eric Till. PG. **20, 30, 72, 93, 112, 119, 206, 210, 226, 307, 405, 414, 418, 562, 568, 605, 623, 664, 702, 706, 709, 742, 776, 780, 793, 807, 857, 875**

LITTLE SEX, A—(1hr. 31m., '82) Dreary sex whimsy about a married man's difficulty in staying faithful to his wife. Tim Matheson is good-looking as the stud who tries to settle down, but he's not much of an actor. Kate Capshaw, however, becomes effective as well as radiantly beautiful when she's angry—she may be someone to watch. With Edward Herrmann and John Glover. Dir. Bruce Paltrow. R. **104, 236, 449, 507, 513, 544, 547, 549, 551, 567, 609, 638, 655, 658, 701, 758, 810, 817, 860, 862, 870, 877**

★LONG GOOD FRIDAY, THE—(1hr. 54m., '82) Breathlessly exciting British gangster movie, based on the Cagney-Robinson American classics of the thirties. The short, hairy, barrel-chested Bob Hoskins plays Harold Shand, the number-one hood in London, owner of gambling casinos and elegantly restored restaurants, a man who wants to go legit. Yet at the very moment of his triumph, Shand's world begins to unravel—someone is moving in on his organization, knocking off his lieutenants. And so Shand plunges into his old life as a hood, racing through London with his thugs, slapping people around (and worse). He is both vicious and loyal, cold-blooded and touching. As he fights for clarity and control he becomes a tragic figure. The screenplay (an original by Barry Keeffe) has too many conventional turns, and some of it is poorly organized or obscure; the direction, by John Mackenzie, is powerful but careless. Hoskins's performance, however, keeps you emotionally involved. With Helen Mirren as a super-intelligent moll. R. 14, 35, 72, 93, 113, 200, 421, 531, 568, 664, 732, 790, 807, 854, 875

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. 62

MISSING—(1hr. 59m., '82) Costa-Gavras at work on fascism and fraud. In an unnamed Latin American country (obviously Chile) a harmlessly naive young American, Charles Horman (John Shea) accidentally sees some American intelligence and military types helping the native military stage a coup. A few days later, he's arrested by the newly installed junta and disappears. His grumpy, censorious father, Ed (Jack Lemmon), and his wife Beth (Sissy Spacek), take up the search for him, and receive nothing but runarounds from the American Embassy. The clear implication is that the Americans have consented to his arrest. Costa-Gavras stages political violence better than any director since Eisenstein, and some of the scenes of the capital city under siege (the movie was shot in Mexico City) are stunning. But the principal emphasis of the story is on Ed Horman's realization that he loves his missing son, and Jack Lemmon is just too familiar an actor to move us any more. Sissy Spacek, however, gives a strong, feisty performance as Beth, the one person who knows the score and speaks her mind. A frustrating film: Costa-Gavras is half artist, half conventional melodramatist, condescending to the audience he wants to educate. PG. 16, 71, 93, 411, 436, 437, 438, 448, 503, 511, 530, 535, 542, 548, 569, 573, 641, 645, 668, 711, 724, 755, 756, 818, 848, 861, 881

★MY DINNER WITH ANDRE—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. 89

NEIL SIMON'S I OUGHT TO BE IN PICTURES—(1hr. 48m., '82) That's what you think. Neil Simon should give up if this is the best he can do. The insufferable Dinah Manoff stars as a 19-year-old girl who journeys to the Coast and blackmails her screenwriter father (Walter Matthau) into loving her. Ugh. With Ann-Margret, rather stately as Matthau's mistress. Dir. Herbert Ross. PG. 101, 436, 516, 532, 535, 542, 547, 549, 644, 645, 653, 668, 800

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite*, arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. 16, 32, 57, 97, 207, 303, 413, 512, 528, 533, 537, 571, 601, 621, 639, 662, 704, 708, 745, 752, 774, 778, 787, 819, 821, 857, 862, 864, 873

PARASITE—(1hr. 25m., '82) In the future, evil government forces plan genocide. In 3-D. Dir. Charles Band. R. 38

PARTNERS—(1hr. 33m., '82) Two policemen pose as a gay couple to lure a murderer. With Ryan O'Neal and John Hurt. Dir. James Burrows. R. 104, 303, 409, 423, 449, 519, 529, 539, 553, 574, 603, 614, 620, 623, 628, 651, 701, 714, 722, 750, 754, 773, 775, 789, 794, 812, 852, 875, 879

★PASSIONE D'AMORE—(1hr. 57m., '82) In Italian, Eng. subtitles. A romantic tale spiced with black humor and perversity. In the Italy of the 1860s, a splendidly handsome young cavalry officer (Bernard Giraudeau) who regularly visits the bedroom of a beautiful married woman (Laura Antonelli) is reassigned to a remote post in the mountains of Northern Italy, where he becomes the object of the infatuated love of a powerfully ugly woman, Fosca (Valerie d'Obici), his commander's cousin. Fosca, with her protruding teeth and sunken vampire's eyes, pursues the ripely handsome young man with flattery, declarations, threats, blackmail. At first sickened by her demands, the officer is trapped by pity, but then, to his utter astonishment, he finds himself inflamed by the woman's passion for him. The movie is an ironic parable of health mastered by illness, body overwhelmed by spirit, beauty captured by ugliness. Directed with great assurance by Ettore Scola. 89

★PERSONAL BEST—(2hrs. 4m., '82) A woman training for the 1980 Olympics squad (Patrice Donnelly) seduces a young rival (Mariel Hemingway), and the macho coach (Scott Glenn) who loves them both tries exasperatedly to get them to compete against each other. Robert Towne's first film as director is tender and gently amused. He doesn't sentimentalize the lesbian affair—his attitude is that of the coach, bewildered but respectful. Towne must love the long-legged, small-breasted bodies of women athletes, because he sends the camera up and down thighs and across flat stomachs, and includes a comical nude lounging-in-the-steamroom episode that looks like the Roman senators at their bath. A minor but sweet-tempered movie with some marvelous sports footage. R. 97, 101, 507, 513, 532, 810, 878

PORKY'S—(1hr. 39m., '82) A raucously blue descendant of the beach-blanket-bingo youth films made two decades ago. It's about guys and girls at a South Florida high-school, and most of it is dirty-minded and coarse, which wouldn't be so bad if the movie weren't also rather stupid and dull. The guys spy on the girls taking a shower; the girls make lots of, oh, hilarious jokes about what the boys have got in their pants; the boys line up for a gang-bang, get the stuffings scared out of them, and go running naked into the woods to mate with alligators, and so on. It's supposed to be good clean dirty fun. There's one sour element: Older people hang out at Porky's, a bar in the Everglades, and *their* sexual entertainment—watching strippers, whoring—is presented as pathetic and gross. It never seems to have occurred to anyone making the film that the guys frolicking outside the girls' shower will be boozing, in a few years, at the bar in the swamp. With a crew of forgettable young actors. Dir. Bob Clark. R. 24, 30, 58, 82, 100, 203, 234, 302, 409, 417, 424, 429, 518, 528, 537, 541, 558, 568, 602, 617, 627, 633, 647, 666, 708, 714, 719, 727, 745, 751, 773, 775, 784, 789, 804, 829, 854, 875

★QUEST FOR FIRE—(1hr. 38m., '82) A true original, Jean-Jacques Annaud's prehistoric adventure story uses research in linguistics and anthropology to create an exciting film about life in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi are fur-clad primitive men who set out to steal fire from neighboring tribes. After fighting off cannibals, the men learn the secrets of fire from the clever, blue-painted Ivaka tribesmen. Rae Dawn Chong, as the love interest, shows that the Ivaka are more advanced in other matters too. An awesome, frightening film that sometimes gives you the weird feeling you're watching a prehistoric documentary, catching evolution at work in a landscape of saber-toothed tigers and bubbling swamps. R. 24, 88, 307, 419, 531, 568, 607, 718, 729, 746, 775, 829, 868, 875

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Forman and his screenwriter, Michael Weller, have dropped out most of the historical personages (including Doctorow's two most vibrant re-creations, Emma Goldman and J.P. Morgan), and in place of Doctorow's swift interweaving of scenes, they've constructed the movie in large unwieldy chunks. In the large cast, Mandy Patinkin, as Tateh, the Russian Jewish silhouette artist who becomes a movie producer, is outstanding, and Elizabeth McGovern, as the ex-chorus girl Evelyn Nesbit, is a charming dumb bunny. As the members of Doctorow's archtypal Wasp family Forman must have cast the three slowest-talking actors in Hollywood—James Olson, Mary Steenburgen, and Brad Dourif. Their scenes together are a purgatory for the restless. Howard E. Rollins who plays Coalhouse Walker Jr., the black ragtime pianist who drifts into violent revolt, is attractive and dynamic, but he's an upright, exemplary figure in the Sidney Poitier style of fifteen years ago. James Cagney brings some juice to his lines as the police commissioner who confronts Coalhouse, but by then the movie is beyond salvation. PG. 76, 235, 236, 502, 526, 550, 654

★REDS—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World*, and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. 38, 76, 94, 447, 613, 878

★RICHARD PRYOR LIVE ON THE SUNSET STRIP—(1hr. 28m., '82) A perfect entertainment. Screamingly funny, Richard Pryor is also growing and changing in ways that are remarkable. He now works directly with the life around him, and he digs deeper into fear and lust and anger and pain than many of the novelists and playwrights we take seriously. The camerawork and editing allow you to see his face and body close-up as he wheels and stalks and bends during this concert film shot last December at the Palladium in Los Angeles. His super-active face and body are the outer signs of a mind incandescently alive. He is brilliant on sex, race, crime, lawyers, and on the grandest topic for comedy of all—himself. He tells stories of his own disgrace without masochism or self-pity, re-creating for us, in an episode that brings hilarity to the point of terror, his "accident" of 1980, a time in which he was so stoned he didn't realize at first that the beautiful blue light coming off his body was fire. Excruciating, hilarious, unforgettable. Dir. Joe Layton. R. 31, 80, 213, 438, 447, 451, 503, 508, 511, 513, 530, 531, 547, 549, 567, 568, 609, 619, 628, 636, 638, 658, 668, 755, 787, 830, 860

★SHOOT THE MOON—(2hrs. 3m., '82) The commonplace affections and miseries of a troubled marriage, transformed into a movie of enduring power by screenwriter Bo Goldman and director Alan Parker. Albert Finney is George Dunlap, a big-deal sportswriter, and Diane Keaton is his wife Faith; they've been married 15 years and have simply run out of gas. They part, but they're far from finished—a thousand old feelings and obligations hold them together, and their relations are a painful comedy of raw nerves, hostility, and sympathy. Standing in between them are their four daughters, pressing their needs and dissatisfactions, speaking the truth when the adults talk in evasive clichés. This is the best movie about an American family made in years—the intimacy of the scenes goes very deep. With Dana Hill as the oldest daughter, Sherry. Photographed in lush Marin County, California by Michael Seresin. R. 411, 448, 556, 569, 573, 711

SILENT RAGE—(1hr. 55m., '82) A Western with martial arts action. Starring Chuck Norris. Dir. Michael Miller. R. 33, 100, 830

SMASH PALACE—(1hr. 40., '81) A drama from New Zealand about a man's turbulent relationship with his wife and daughter. With Bruno Lawrence. Dir. Roger Donaldson. 56

SOME KIND OF HERO—(1hr. 37m., '82). An American POW in Vietnam returns home to confront more personal difficulties. With Richard Pryor, Margot Kidder and Ray Sharkey. Dir. Michael Pressman. R. **21, 33, 80, 112, 200, 226, 300, 408, 409, 423, 426, 519, 529, 531, 539, 553, 568, 603, 639, 663, 664, 714, 719, 727, 732, 754, 789, 807, 812, 852, 875, 879**

SOUP FOR ONE—(1hr. 24m., '82) A comedy about a single young man in New York and his trials with love. With Saul Rubinek, Marcia Strassman and Gerrit Graham. Dir. Jonathan Kaufer. R. **22, 32, 48, 83, 109, 119, 202, 207, 224, 304, 403, 412, 419, 439, 512, 517, 537, 541, 558, 604, 623, 634, 642, 651, 700, 706, 708, 714, 717, 718, 732, 812, 867, 875**

★**THREE BROTHERS**—(1hr. 53m., '82) In Italian, Eng. subtitles. A masterpiece from Francesco Rosi, one of Italy's great directors. In the country near the Adriatic, a very old man (Charles Vanel) suffers the loss of his wife. He summons his three sons—a Roman magistrate (Philippe Noiret) about to try a terrorist for murder; a Turin factory worker (Michele Placido) involved in labor violence; a saintly teacher (Vittorio Mezzogiorno) of delinquent boys. The three men, reunited in their boyhood home, debate and dream their way through the night. The old man is rooted, tradition-bound, complete; but the three sons have reaped the whirlwind, and out of this contrast Rosi has constructed a wrenchingly emotional meditation on the future of Italy. The movie, filled with sun-drenched landscapes and deeply harmonious images, is extremely beautiful, but Rosi is no pastoral nostalgist: He knows the decisive life of Italy lies in the cities, in the exhausting struggles for justice and order. The countryside offers a refuge, not an escape—the men never escape their dreams or their desires. A great film: The imagery reaches to the roots of life. **16, 90, 534, 554, 623, 723**

TOO FAR TO GO—(1hr. 40m., '79) Based on the Maples stories of John Updike, the drama of a man and woman's marriage, family life and divorce. With Blythe Danner and Michael Moriarty. Dir. Fielder Cook. 62

UNFINISHED PIECE FOR PLAYER PIANO, AN—(1hr. 40m., '82) In Russian, Eng. subtitles. Reviewed in this issue. 90

VICTOR/VICTORIA—(2hrs. 13m., '82) Genial low-intensity farce about sex roles and transvestitism, written and directed by Blake Edwards. Julie Andrews is Victoria, an out-of-work coloratura in the Paris of 1934, who is taken in by Robert Preston's Toddy, a gay-cabaret performer and man-about-town. He has the bright idea of clipping her hair and pushing her out on the stage of a gay club as "Victor," female impersonator. All the young men go wild, convinced that she's a man. James Garner plays a visiting Chicago gangster disturbingly attracted to "Victor," and amusing complications ensue. The movie might have been a smash with some good period songs (by Porter or Coward) or a score approximating the *sound* of the period (like the one Kander and Ebb wrote for *Cabaret*). But Edwards hired his old crony Henry Mancini, who turns in his usual Hollywood/Vegas pop numbers. And Julie Andrews, singing in her unmistakably ladylike tones, doesn't seem like a man for an instant. Still, it's an affectionate, tolerant, very pleasant movie. With Alex Karras. PG. **45, 104, 202, 207, 210, 211, 224, 308, 413, 418, 423, 449, 500, 521, 523, 541, 561, 566, 603, 616, 623, 637, 651, 667, 707, 716, 721, 729, 733, 744, 776, 783, 789, 791, 793, 804, 819, 827, 867, 870, 872, 879**

WASN'T THAT A TIME!—(1hr. 18m., '82) A documentary about the Weavers, a musical group led by Pete Seeger, blacklisted during the McCarthy era and reunited in 1980 at Carnegie Hall. Dir. Jim Brown. **16, 61**

WEEK'S VACATION, A—(1hr. 42m., '82) In French, Eng. subtitles. A high-school teacher in Lyons (Nathalie Baye), having put in ten years on the job, can't face her students or another stack of papers, and she takes a week off. She's in a real fix—she's old enough to be bored, but too young to be cynical, and she's dismayed by her own feelings of disgust. The director, Bertrand Tavernier, is a generous-hearted, sensitive man, and he follows the teacher through her depressed state with tact and love. She withdraws sexually from her boyfriend (Gérard Lanvin), realizes that she can never be close to her parents again, but makes friends with two middle-aged men (Michel Galabru and Philippe Noiret) who were once student failures—dunces—and who are now eloquent on the misery of a student's lot in a way that no young person ever could be. A delicate, fine-boned movie that never develops a head of steam but provides quiet satisfactions and self-recognition: The teacher could be any professional in a funk. 56

WRONG IS RIGHT—(1hr. 59m., '82) Reviewed in this issue. PG. 74

Revivals

ALTERED STATES—(1hr. 43m., '80) Feverish, extravagant, deeply absurd, but also a great deal of fun. William Hurt plays the strapping young Ph.D., Eddie Jessup, a pioneer in psychic research. This hip Dr. Frankenstein, who turns himself into a monster, trips out in isolation tanks and takes part in sacred Indian drug rituals in Mexico. Drug-induced visions come crashing in on him—an assaultive mixture of religious, erotic, and animal imagery. Paddy Chayefsky, who wrote the screenplay, and Ken Russell, who directed, are two preposterous blowhards whose peculiar talents (verbal and visual hyperbole) are oddly suited. With Blair Brown as Hurt's wife. 39

APOCALYPSE NOW—(2hrs. 28m., '79) For three-quarters of its length, Francis Coppola's work is masterful—a tragic, surrealist Vietnam-war epic that grows in power and beauty as it comes closer to hallucination. But then, suddenly, the film falls to pieces, and the effect is devastating. With Martin Sheen, Marlon Brando and Robert Duvall. 39

AWFUL TRUTH, THE—(1hr. 30m., '37) A smart, sophisticated screwball comedy—one of the best. With Irene Dunne, Cary Grant and Ralph Bellamy. Dir. Leo McCarey. 95

BREAD AND CHOCOLATE—(1hr. 56m., '78) In Italian, Eng. subtitles. A poignant comedy about an Italian worker who emigrates to Switzerland in search of calm and order and finds that he can neither fit in nor give up his native identity. The movie tries to recapture the pathos-and-laughs mood of Chaplin's films but falls short. With Nino Manfredi and Anna Karina. Dir. Franco Brusati. 95

BRINGING UP BABY—(1hr. 42m., '38) Poor Cary Grant. On the eve of his nice, quiet wedding his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and. . . See for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. 95

CLOSE ENCOUNTERS OF THE THIRD KIND—(2hrs. 12m., '80) Steven Spielberg's "special edition" of his 1977 classic shows us the cathedral-like interior of the mother ship at the end of the movie. There are other additions and cuts that serve to emphasize even more strongly than before Richard Dreyfuss's transformation from ordinary husband and father to chief celebrant in a cult of zealous believers who have been "called"—altered by their encounters with an alien intelligence. The piety is a bit sticky here and there, but most of the movie is still buoyant and fresh. It's still the wittiest celebration of technology ever put on film. 39

FACE TO FACE—(2hrs. 16m., '76) In Swedish, Eng. subtitles. This Ingmar Bergman film is doubly disturbing: first, because it may be the most harrowing portrayal ever of a nervous breakdown, and, secondly, because it shows a supreme filmmaker in total control of his medium merely marking time. The one incontrovertible splendor of the film is Liv Ullmann's performance. It is not just sublime acting; it is a piece of great, invaluable daring. 4

FIRE WITHIN, THE—(1hr. 55m., '64) In French, Eng. subtitles. Perhaps Louis Malle's greatest film, this meticulously detailed, anguished movie is an account of the last days of a suicidal alcoholic. With Maurice Ronet and Lena Skeria. 2

IT HAPPENED ONE NIGHT—(1hr. 45m.. '34) Clark Gable's macho charm seems dated now, but Claudette Colbert is, as usual, exquisite in this comedy about a runaway heiress and a newspaperman who fall in love on a cross-country chase. Not as good as the faster-paced screwball comedies of the Depression, but still a classic. Dir. Frank Capra. 95

LAURA—(1hr. 28m., '44) Otto Preminger's funny, nasty mystery about a cop (Dana Andrews) who falls in love with the portrait of a murdered woman (Gene Tierney). Clifton Webb plays a silky newspaper columnist, Vincent Price an infantile kept man, and Judith Anderson an older woman with money. 91

LETTER TO THREE WIVES, A—(1hr. 43m., '43) Vintage Joseph L. Mankiewicz bitchery about social climbing, lust, snobbery, betrayal and loyalty in an American university town. No one writes this kind of ornate, nastily literate dialogue any more. With Kirk Douglas, Paul Douglas, Linda Darnell, Jeanne Crain, Ann Sothern and Thelma Ritter. 91

LIFEBOAT—(1hr. 37m., '44) A drama that takes place entirely on a lifeboat, written by William Steinbeck and directed by Alfred Hitchcock. Unsurprisingly, it gets a little claustrophobic, but the performances, especially Tallulah Bankhead's, are marvelous. Best scene: Hitchcock's cameo appearance. With William Bendix, Henry Hull and John Hodiak. 91

LILI MARLEEN—(2hrs., '81) In German, Eng. subtitles. A big, dull, flossy movie from Rainer Werner Fassbinder about the third rate performer (Hannah Schygulla) whose recording of the plaintive song of the title became a tremendous favorite with both German and Allied soldiers. The toast of Nazi Germany, she was secretly in love with a wealthy Swiss musician (Giancarlo Giannini) who was smuggling Jews out of the Fatherland. There are scenes of nighttime danger in war-torn cities that are glamorous in the style of old Warner Brothers movies, but most of the film is empty and pretentious. With Mel Ferrer. 13

MON ONCLE D'AMÉRIQUE—(2hrs. 3m., '80) In French, Eng subtitles. Alain Resnais (*Last Year at Marienbad*) has come up with a new narrative form. As Henri Laborit, the biologist and student of human aggression, describes the instinctual nature of human conduct, we see the intertwined lives of three complex adults whose behavior illustrates Laborit's principles. Yet there's nothing cut-and-dried about the movie—the three stories are passionately written, directed, and acted. With Gérard Depardieu, Nicole Garcia and Roger-Pierre. 786

ON THE WATERFRONT—(1hr. 48m., '54) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint, music by Leonard Bernstein. Dir. Elia Kazan. 4

PICKPOCKET—(1hr. 20m., '59) In French, Eng. subtitles. Robert Bresson's film starts out as a quasi-documentary on the art of picking pockets, which it treats as a kind of choreography for hands that is fascinating to watch. Unfortunately, the film quickly switches to a study of guilt and expiation, and bogs down in metaphysical ponderousness and heavy acting and directing. 2

RETURN OF THE SECAUCUS 7—(1hr. 46m., '80) At a rented summer house in New England, Mike (Bruce MacDonald) and Katie (Maggie Renzie), Boston schoolteachers, invite their friends for the weekend. All are about 30 and veterans of the anti-war movement. The "action" consists of Sitting Around and its many variants—cooking, charades, skinny-dipping, boozing, casual sex, discussion of careers, agonizing over personal identity, etc. The title of the film refers to an occasion in 1970 when seven of the friends on their way to a protest march were pulled over by a cop, arrested, and thrown into the slammer for the night in Secaucus, New Jersey. Writer-director John Sayles has faithfully captured the self-conscious tone of this generation. 13

ROBIN HOOD—(1hr. 23m., '73) Walt Disney's animated version of the English legend. With the voices of Brian Bedford, Peter Ustinov, Terry-Thomas and Andy Devine. Dir. Wolfgang Reitherman. G. **42, 44, 447, 518, 612, 643, 644, 779, 797**

SPELLBOUND—(1hr. 51m., '45) Gregory Peck and Ingrid Bergman are a bit too much wholesomeness at once, but this film offers plenty of fun and terror with its murder mystery solved through psychoanalysis. With Salvador Dali's famous loopy dream sequences. Dir. Alfred Hitchcock. 39

SUNSET BOULEVARD—(1hr. 50m., '50) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden as a kept man, Erich von Stroheim and Nancy Olden. Dir. Billy Wilder. 10

SUSPICION—(1hr. 39m., '41) Mousy Joan Fontaine can hardly believe that gorgeous, ebullient Cary Grant is in love with her. After they marry, disbelief turns to fear that he really loves her money, and wants to kill her so he can have it all. A maliciously entertaining Hitchcock film, even if Fontaine makes you wish Grant would strangle her and get it over with. 39

THAT HAMILTON WOMAN—(2hrs. 4m., '41) A long, lavishly produced, and wordy romantic drama of Lord Nelson and his love for Lady Hamilton. The story often drags. With Vivien Leigh and Laurence Olivier. Dir. Alexander Korda 95

TREE OF WOODEN CLOGS, THE—(3hrs. 5m., '79) In Italian, Eng. subtitles. An earnest film recreating the life of Northern Italian peasants in the 1890s, intentionally repetitious and slow, but with a muted mystical fervor. If it doesn't put you in a blue funk, you may find it moving. Dir. Ermanno Olmi. 2

WRONG MAN, THE—(1hr. 35m., '56) A harrowing, engrossing dramatization of the true story of a Queens musician arrested and tried for holdups he did not commit. Well acted by Henry Fonda and Vera Miles. Dir. Alfred Hitchcock. 10

YOUNG TORLESS—(1hr. 30m., '68) In German, Eng. subtitles. A stark, relentless, brooding probing of developing violence in a boys' boarding school, based on the novel by Robert Musil. The film is convincingly acted, tautly directed, and faithful to the book. With Matthieu Carriere, Marian Seidowsky and Bernd Tischer. Dir. Volker Schlöndorff. 2

THEATER

KEY TO ABBREVIATIONS

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DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

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Broadway

Previews and Openings

Monday, April 26

IS THERE LIFE AFTER HIGH SCHOOL?—A new musical by Jeffrey Kindley and Craig Carnelia, suggested by Ralph Keyes's novel; directed by Robert Nigro. It focuses on the love-hate relationship most adults have with memories of high school. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $22.50-$30. Previews now prior to a 5/3 opening. Preview prices: $5-$15. **Barrymore Theater,** 243 W. 47th (246-0390). All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Music and lyrics by Maury Yeston; directed and choreographed by Tommy Tune. With Karen Akers, Taina Elg, Shelly Burch, Anita Morris, and Lilliane Montevecchi. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. Previews now prior to a 5/9 opening. **46th St. Theater,** (246-0246). 2 hrs. All major credit cards.

Tuesday, April 27

MEDEA—Zoe Caldwell, Judith Anderson, Mitchell Ryan, and Pauline Flanagan in the Robinson Jeffers adaptation of Euripides' play; directed by Robert Whitehead. With Paul Sparer, Don McHenry, Peter Brandon, Harriet Nichols, Giulia Pagano, and Lucien Douglas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18.50-$28.50. Previews start 4/27 prior to a 5/2 opening. **Cort,** 138 W. 48th St. (489-6392). 2 hrs. All major credit cards.

Friday, April 30

MASTER HAROLD. . .AND THE BOYS—Lonny Price stars in Athol Fugard's play, about a 17-year-old white South African lad's painful journey from boyhood to manhood with the action taking place in the year 1950. Tues.-Thurs. at 8, Sat. at 2, $17-$27.50; Fri. & Sat. at 8, $19-$30; Wed. at 2, $16-$25. Previews start 4/30 prior to a 5/4 opening. **Lyceum,** 149 W. 45th (582-3897). 2 hrs. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$28.50; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, $20-$32; Wed. at 2, $18-$27; Sat. at 8, $24-$35. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

BARNUM—Mike Burstyn stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circusy surprises. Tues.-Thurs. at 8, $16-$30; Fri. & Sat. at 8, $22-$35; Sat. at 2, Sun. at 3, $15-$28; Wed. at 2, $12-$25. **St. James,** 246 W. 44th (398-0280). 2 hrs., 15 min. All major credit cards. ● ●

CHILDREN OF A LESSER GOD—Phyllis Frelich and James N. Stephens star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50. Fri. & Sat. at 8, $22-$30. Wed. at 2, $17.50-$22.50. **Longacre,** 220 W. 48th (246-5639). 2 hrs., 40 mins. Credit cards. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $20-$30; Sat. at 2, Sun. at 3, $22.50-$32.50. **Shubert,** 225 W. 44th (246-5990). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, $20-$27.50; Sat. at 2, Sun. at 3, $18.50-$25; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 15 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $20-$30; Fri. and Sat. at 8, $22.50-$40; Sat. at 2, Sun. at 3, $17.50-$30; Wed. at 2, $17.50-$27.50. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Mon., Wed. & Fri. at 8, Sun. at 3, $13-$19; Sat. at 8, $17-$23; Wed. & Sat. at 2, $12-$18. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W 45th (265-4311). 2 hrs., 10 min. Credit cards.

THE DRESSER—Tom Courtenay, Paul Rogers, and Rachel Gurney in a play by Ronald Harwood (who was at one time a dresser for Donald Wolfit), set in an actor's dressing room and focusing on an old Shakespearean actor and his resourceful, gossipy dresser. Clever and articulate. Harwood is entertaining with both authentic and invented anecdotes. The play is eminently worth attending. The acting, directing, and the visual, aural, and lighting effects could not be improved upon. Mon.-Thurs. at 8, Sat. at 2, $18.50-$25; Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $16-$22.50; thru 5/1. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 20 min. Credit cards.

EMINENT DOMAIN—Percy Granger's play about the crisis in the life of a mid-western English professor and his artist wife; directed by Paul Austin. Starring Philip Bosco and Betty Miller. Tues.-Fri. at 8, Wed. & Sat. at 2, $18; Sat. at 8, $21. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs. All major credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, $18-$25; Fri. & Sat. at 8, $19-$26.50. **Royale,** 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3; Fri. & Sat. at 8, $25.50-$35. **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min. Credit cards.

MASS APPEAL—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys wordly pleasures—good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed shrewdly, and with eloquent terseness by Geraldine Fitzgerald. Tues.-Sat. at 8, $20-$27.50; Wed., Sat. at 2, Sun., at 3, $17.50-$25. **Booth,** 222 W. 45th (246-5969). 2 hrs., 15 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, $18-$32. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. Credit cards. ● ●

OTHELLO—James Earl Jones and Christopher Plummer star in the Shakespeare tragedy; directed by Peter Coe; with Cecilia Hart and Aideen O'Kelly. Plummer's is a tremendous performance, with mental, physical, and vocal prowess blending into what Iago must be: a dizzying monster of witty evil! Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $15.50-$30; Fri. & Sat. at 8, $17.50-$32.50; Wed. at 2, $13.50-$27.50; thru 5/23. **Winter Garden,** 51st & Bdway (245-4878). 2 hrs., 45 min. All major credit cards.

THE PIRATES OF PENZANCE—Gary Sandy, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $18.50-$22.50. **Princess,** 200 W. 48th (586-3903).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ● ●

WALTZ OF THE STORK—A new comedy with music, written, directed, and starred in by Melvin Van Peebles with Megan Van Peebles. Tues.-Thurs. at 8; Wed. at 2, $22.50; Fri., & Sat. at 8, Sat. at 2, Sun. at 3, $24. **Century,** 235 W. 46th (354-6644). 2 hrs.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

AMERICAN BUFFALO—Triumphant return, by popular request, of David Mamet's award-winning comedy drama starring Al Pacino, J. J. Johnston, and James Hayden; directed by Arvin Brown. Tues.-Sat. at 8, Sun. at 2:30; $24; thru 5/2. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

BEST ALL 'ROUND—Marsha Sheiness's look at three young women growing up in a Texas suburb in the late 50s, just prior to graduation. Tues.-Sat. at 8, Sat. & Sun. at 3; $6. **Perry St. Theater,** 31 Perry St. (269-4869).

THE BROWNING VERSION—Revival of Terence Rattigan's play about the relationship between a retiring school teacher and his unfaithful wife; starring Lee Richardson and directed by Stephen Porter. Curtain-raiser is J.M. Barrie's *The Twelve-Pound Look*. Tues.-Sat. at 8; Wed., Sat., & Sun. at 2: $14.50, $16.50. **Roundabout Stage Two,** 307 West 26th (242-7800).

CAST OF CHARACTERS—Revival of creations of Ruth Draper, as interpreted by Patrizia Norcia; including "The Italian Lesson," "The Actress," "A Children's Party," and others; directed by David Kaplan. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $15; from 5/1. **Cherry Lane Theater,** 38 Commerce St. (847-7957).

THE CHALK GARDEN—Revival of the Enid Bagnold 1955 drama, with Irene Worth, Constance Cummings, Donal Donnelly, I. M. Hobson, and Sallyanne Tackus, about two formidable women and a lady companion with a secret past; directed by John Stix. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Stage One,** 333 W. 23rd (242-7800).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Lois de Banzie, W. H. Macy, Ann McDonough, Pippa Pearthree, Remak Ramsay, and John Shea; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; from 4/27. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

EMIGRES—Slawomir Mrozek's play about the effects of repression and exile on the human spirit; directed by Thomas Gruenewald, starring David Leary and Sam Tsoutsouvas. Wed.-Sun. at 8, Sat. & Sun. at 3 also; $9, $10; thru 5/9. **Hudson Guild,** 441 W. 26th (760-9810).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

THE HOTHOUSE—Harold Pinter's comedy, set in what appears to be a state-run rest home, revolves around a murder plot and bureaucratic ineptitude; directed by Adrian Hall. Previews 4/30-5/5, $15. Opens 5/6, $16-$21.50. **Playhouse Theater,** 359 W. 48th (489-9237).

HOW I GOT THAT STORY—Amlin Gray's play, starring Bob Gunton and Don Scardino, about a gung ho reporter who covers the war in Amboland; directed by Carole Rothman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Westside Arts,** 407 W. 43rd (541-8394).

KEY EXCHANGE—Priscilla Lopez, Mark Blum, and Ben Masters star in Kevin Wade's play about modern romance and urban manners; directed by Barnet Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$16. **Orpheum,** 126 Second Ave. (260-8480).

THE KING'S MEN—John Raniello's musical about music and musicians in the 30s, specifically the Rhythm Boys of the Paul Whiteman Orchestra, with music selected from the period. Directed by Jim Payne. Thurs.-Sat. at 8, Sun. at 3; thru 5/2. **Carter Theater,** 250 W. 43rd (391-1880).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

POOR LITTLE LAMBS—Paul Rudnick's likable, amusing play about the Whiffenpoofs of Yale, bouncily directed by Jack Hofsiss, featuring Blanche Baker and Kevin Bacon. Tues.-Fri. at 8, Sat. at 7 & 10, & Sun. at 3 & 8; $18-$20. **The Common** at St. Peter's Church, 54th & Lexington (751-4140).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, starring Elizabeth Franz; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394).

T.N.T.—Richard Morrock's musical comedy take-off on mind-training programs. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $10-$18. **Players Theater,** 115 MacDougal St. (254-5076).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Wed.-Mon. at 7:30; $15-$17.50. A very amusing as well as moving trio of plays about the homosexual world. **Actors Playhouse,** 100 7th Ave So. (691-6226).

THE UNSEEN HAND—Sam Shepard's play, directed by Tony Barsha. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $9-$14. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

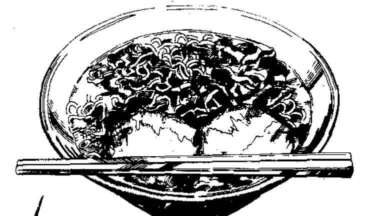
Theater Companies

ACADEMY ARTS THEATER COMPANY—Agatha Christie's *A Murder is Announced,* 4/30, 5/1, 7, 8, 14, 15, 21, 22, at 7:30; $4. **Eastside Community Center,** 931 First Ave. (486-1431).

AMERICAN JEWISH THEATER—Fritz Hochwalder's *The Rasberry Picker;* directed by Dan Held; about officials of an Austrian town who mistake a petty thief for a war criminal. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $8; 5/1-6/11. **92nd St. Y,** 92nd & Lexington (427-6000 ext. 134).

APPLE CORPS THEATER—Six plays of the sea by Eugene O'Neill—*The Long Voyage Home, Bound East for Cardiff, In the Zone, Ile, Where the Cross Is Made, The Rope;* all directed by Skip Corris. Performed in repertory (call for specifics). Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 5/2. **Theater,** 601 W. 51st (664-0027).

CSC REPERTORY—*King Lear,* in repertory with August Strindberg's *Ghost Sonata,* directed by Christopher Martin. Tues. thru Sun.; $10-$12 (phone for specifics). **CSC Repertory Theater,** 136 E. 13th (677-4210).



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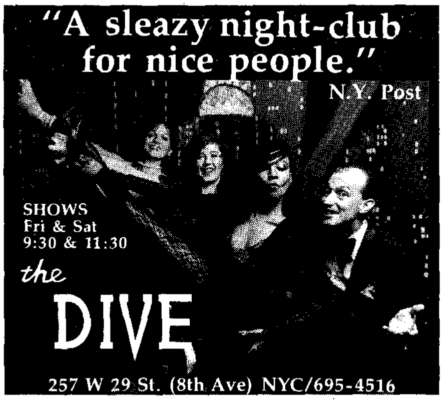

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THEATER

EQUITY LIBRARY THEATER—Patricia Joudry's *Teach Me How To Cry,* an idyll about adolescent love, set in 1919; directed by Don Price. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 5/2. 103rd St. & Riverside Drive (663-2028).

JEAN COCTEAU REPERTORY—*The Golem,* by H. Leivick; thru 5/23; *The Revengers' Tragedy;* thru 5/1; Cyrill Tourneur's *The Count of Monte Cristo;* thru 5/23. Thurs. & Fri. at 8, Sat. at 7:30 & Sun. at 3; $7. Phone for schedule. **Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Michel de Ghelderode's farce *Pantagleize* is about a lovable fool who demonstrates capacity for human commitment when accidentally chosen to lead a revolution; directed by Anthony McKay. Wed., Thurs., Sat. at 8, Sun. at 3 & 7; $6, $7; thru 5/9. **YM-YWHA,** 344 E. 14th St. (674-7200).

JUILLIARD THEATER CENTER—*Love's Labor's Lost,* 5/6, 7 at 8. Steven Sewell's *Traitors,* 5/3 at 8; Louis Nowra's *Visions,* 4/26, 27; 5/4 at 8; George Etherege's *The Man of Mode,* 4/29, 30; 5/1 at 8; 5/2 at 3. **The Drama Theater,** 144 W. 66th (874-7515).

LA MAMA E.T.C.—*Yossele Golem,* an Israeli play with music, directed by Rina Yerushalmi, performed in English, which tells of a Jewish community which creates a warrior to save it from its enemies. Thurs.-Sun. at 7; $6; thru 5/2. **Theater,** 74a E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Horton Foote's *The Roads to Home,* directed by Calvin Scaggs. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10; extended thru 5/16. **Theater,** 260 W. 41st (921-1455).

MANHATTAN THEATER CLUB—John Guare's *Gardenia,* about Lydie Breeze and the three Civil War veterans who follow her to Nantucket to build a Utopia; starring Sam Waterston, Jobeth Williams, Edward Herrmann, and James Woods; directed by Karel Reisz. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16-$18; thru 5/23. Downstage, **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectural interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $9-$14; thru 6/6. **Theater Four,** 424 W. 55th (246-8545).

THE OPEN EYE—William Black's *The Sun Gets Blue,* a jazzical set in Harlem during the great blackout. A Harlem Street come alive with music, dance, and drama after a power failure. Music by Paul Shapiro; directed by Amie Brockway. Wed.-Sun. at 8; mat. Sun. at 3; $6, $7; thru 5/2. **Theater,** 316 E. 88th (534-6909).

PLAYWRIGHTS HORIZONS—*Herself as Lust,* Albert Innaurato's comedy about a tough 32-year-old sculptor who knows what she wants; directed by Tom Lynch. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $16; at the Studio. Jonathan Reynolds' *Geniuses* is a comedy set in the Philippines during the filming of an epic; directed by Gerald Guttierez. From 4/28 at the Mainstage. **Theater,** 416 W. 42nd (279-4200).

RIVERSIDE SHAKESPEARE CO.—*Edward II,* adapted by Bertolt Brecht from Christopher Marlowe's play; directed by W. Stuart McDowell. Wed.-Sun. at 8 (5/1 at 2); $6; thru 5/9. **RSC Theater,** 165 W. 86th (877-6810).

SOHO REP—*The Girl Who Ate Chicken Bones,* book by Stan Kaplan, music by David Hollister; directed by Marlene Swartz. An insurance agent and a female Robin Hood fight for control of a kingdom. Thru 5/2; $6. **Theater,** 19 Mercer St. (925-2588).

STONEWALL REPERTORY—Philip Blackwell's two plays with gay themes; directed by Carol Kastendieck. Fri. & Sat. at 8, Sun. at 7; $6; thru 5/9. **Courtyard Plyhse,** 39 Grove St. (741-0307).

YOUNG PLAYWRIGHTS FESTIVAL—Three-week offering of ten plays, by authors aged 8 to 18 from all over the United States, directed by Gerald Chapman, Garson Kanin, Marshall Mason, Elinor Renfield, and Carole Rothman. From 4/29-5/16; $15 for all performances. Call theater for specifics. **Circle Repertory Co.,** 99 Seventh Ave. So. (924-7100).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment

THE ANTIGONE—Sophocles' play, translated by John Chioles, featuring music by Richard Peaslee; with Lisa Banes in the title role and F. Murray Abraham as Creon. Tues.-Sun. at 8, Sat. & Sun. at 3; $12, $14. **Public/Martinson Hall,** 425 Lafayette St. (598-7100).

THE BIRDS—Aristophanes' farce about birds ruling earth and heaven; adapted and directed by Gary Beck. Wed.-Sat. at 8, Sun. at 2:30 & 7:30; $6; thru 5/23. **Sidewalks Theater,** 44 Beaver St. (668-9074).

THE DISPOSSESSED—A new play by Leonard Melfi, directed by Crystal Field, featuring Melfi, Field, and George Bartenieff, about a married couple being evicted, and their sudden friendship with the City Marshall. Thurs.-Sun. at 8; $4; 5/6-23. **Theater for the New City,** 162 Second Ave. (254-1109).

DOUBLE BILL—Michael Dinwiddie's *Masque* and *Dacha,* the first set in New Orleans's French Quarter in 1850, the second set in present-day Harlem; both directed by Leslie Hurley. Sun. at 5, Mon., Thurs., Fri. & Sat. at 8:30; $5; thru 5/8. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

DOUBLE BILL—Jean-Claude von Itallie's *interview* and *The Serpent;* directed by Rodney Marriott. Tues.-Sat. at 8, (5/5 at 2); 5/4-8; $3. **Pope Auditorium,** Fordham, 113 W. 60th St. (841-5267).

DOUBLE BILL—George Bernard Shaw's two complementary one-act plays, *Augustus Does His Bit* and *The Man of Destiny;* directed by Jonathan Amacker. Thurs.-Sun. at 8; $4; thru 5/2. **Classic Theater,** 114 W. 14th St. (242-3900).

DOUBLE BILL—Paul Zindel's *Let Me Hear You Whisper* and *The Ladies Should Be in Bed,* directed by Ann Raychel. Thurs.-Sun. at 8; $4; 4/29-5/16. **Nat Horne Theater,** 440 W. 42nd (279-4200).

DOUBLE BILL—Conrad Bromberg's *The Rooming House,* and Robert Patrick's *Mirage,* both directed by Robert Owens Scott. Thurs. & Sat. at 8, Sun. at 2 & 8, Sun. at 2 & 8; $4; thru 5/2. **West Side Theater,** West End Ave. at 107th (254-6000).

DOUBLE BILL—*Stick 'Em Up* and *An Exercise in Confusion,* both by Glenn Beatty. Wed.-Fri. at 8, Sat. at 7 & 9, Sun. at 2; $6; thru 5/2. **Actors Outlet,** 120 W. 28th (869-3981).

DOUBLE BILL—Pete Floria's *Rain Man,* and Michael Schulman's *The Faculty Lounge.* Wed.-Fri. at 8; thru 5/7. **Theater Downstairs,** 7 E. 14th St. (777-3055).

EXTRAORDINARY HISTORIES—*And The Raven of Course* (The Poe Project). A collaboration of actors, writer, composer, director, and designers. All perf. at 8, except Fri. at 7:30; from 5/4. **Medicine Show,** 6 W. 18th St. (255-4991).

FIVE POINTS—Laurence Holder's dance musical telling Juba's story and of his competition with Jack Diamond to see who would be king of all the dancers in New York; directed by William Maher; with Joseph Fugett, Geoffrey Webb, Tonya Pinkins, and Cynthia MacPherson. Thurs.-Sat. at 7:30, Sun. at 3; thru 5/9; $6. **AMAS,** 1 E. 104th St. (369-8000).

FOOTSTEPS—Richard Dresser's play concerning two brothers and a wife in South Carolina; directed by Kent Dunsmore. Wed.-Sat. at 8; $4; thru 5/2. **American Theater,** 314 W. 54th (581-3044).

FRENCH GRAY—Josef Bush's portrait of Marie Antoinette as she prepares for her execution, starring Sheri Myers; directed by Jeff Glickman. Mon.-Wed. at 8; $6; thru 5/19. 500 W. 42nd St. (594-0095).

THE GODOT PLAYS—Dan Bianchi's three short works, *Godot, Godot L'Artiste,* and *Godot and the History of Mankind,* a rebuttal in verse to Samuel Beckett's play. Thurs.-Sun. at 8; thru 5/9. **Westbeth,** 151 Banks St. (691-2272).

GOOSE AND TOMTOM—David Rabe's gangster fairy tale about a couple of great guys (Frederick Neumann and Jerry Mayer); directed by John Pynchon Holms. Tues.-Sun. at 8, Sat. & Sun. at 3. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

GROUND ZERO—Drama exploring American attitudes toward the issue of nuclear war, written and directed by William LaRosa and Patrick Mulvaney. Thurs. thru Sat. at 8; thru 5/8; $4. 500 W. 42nd (736-0247).

HECUBA—William Arrowsmith's translation of the Euripides' play; directed by Mark Spergel. Wed.-Sat. at 8, Sun. at 7:30 (5/8 at 7 & 9:30); $4; 5/1-22. **Good Shepherd Church,** 152 W. 66th. (787-8903).

HEDDA GABLER—Henrik Ibsen's classic, directed by Michael Morrow; with Anita Sorel as Hedda. Wed.-Sat. at 8, Sun. at 3; $4; thru 5/2. **Baldwin Theater,** 160 W. 74th (246-8484).

HOLLYWOOD SNAPSHOTS—Musical revue about the forties as seen through the lens of the Hollywood *camera; conceived by Jerry Fried; directed by Tom* Nolan. Fri. & Sat. at 8, Sun. at 3; $5; thru 5/9. **Seventh Sign,** 263 W. 86th (663-2648).

I'M WITH YOU—Mark Weston's comedy dealing with an actor-writer in conflict with his alter-ego; directed by James Jennings. Wed.-Sat. at 8; $4; 5/5-22. **American Theater,** 314 W. 54th (581-3044).

LADIES IN RETIREMENT—Revival of the gothic melodrama by Reginald Denham and Edward Percy; directed by Jon Teta. Thurs.-Sat. at 8, Sun. at 2; $6; thru 5/10. **Meat and Potatoes,** 306 W. 38th St. 4th floor (564-3293).

MAIDEN STAKES—David Libman's play, directed by Anita Khanzadian; with Eddie Jones, Victor Arnold, Barbara Eda-Young, and Ira Lewis. Thurs.-Sat. at 8, Sun. at 4; $5; thru 5/9. **St. Clement's,** 423 W. 46th (246-7277).

THE MARQUIS OF KEITH—Frank Wedekind's resurrected German play centering around a marquis who without scruples tries to establish a vast entertainment complex for Munich; directed by David Blacker. 4/29-5/1 at 8, 5/2 at 3 & 8; 5/5-9 at 8; $4. **Chapel Theater,** 6th Ave. at 20th St. (865-6513).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's comedy classic, set in modern-day America. Thurs.-Sat. at 8, Sat. at 2, Sun. at 3; $6; thru 5/9. **No Smoking Playhouse,** 354 W. 45th (582-7862).

MISS LULU BETT—Zona Gale's tale of an unmarried woman's life within the middle-class, middle-American household. 4/26-31 at 8 (5/1 at 3 & 8); $5. ***Washington Sq. Methodist Church,*** 135 W. 4th St. (757-3915).

THE MISUNDERSTANDING—Albert Camus's play about the tragedy that befalls a man whose good intentions are left unspoken; directed by Susan Einhorn. Thurs.-Sat. at 8, Sun. at 3; $6; thru 5/23. **Open Space,** 133 Second Ave. (254-8630).

MOZEZ—A musical updated story of the biblical hero, written by Hal Grego. Thurs.-Sun. at 8; $4; 4/29-5/23. **Actors & Directors,** 410 W. 42nd (279-4200).

OFF THE WALL STRIKES BACK!—All-new political musical comedy revue. Tues., Sun. at 9, Sat. at 11:30. 4th Wall Repertory, **Truck and Warehouse,** 79 E. 4th (254-5060).

OPTIONS—Andrew Foster's comedy, directed by Craig LaPlount, is about love, lawyers, marriage contracts, and model railroad trains. Thurs.-Sun. at 8; thru 5/16. **N.Y. Stageworks,** 15 W. 18th St. (691-9106).

POGEY BAIT—George Birimisa's play takes place aboard a navy destroyer during World War II; directed by Billy Cunningham; produced by the Stonewall Repertory Theater, a company devoted to the works of gay playwrights. Fri. & Sat. at 10, Sun. at 9; $6; thru 5/9. **Courtyard Playhouse,** 39 Grove St. (741-0307).

THE ROVER—Aphra Behn's restoration comedy of carnival time in Naples. Thurs.-Sat. at 8, Sun. at 7; $6; thru 5/9. **N.Y. Theater Ensemble,** 62 E. 4th St. (477-4120).

SECRET LIVES OF THE SEXISTS—A farce of modern life, starred in, written , and directed by Charles Ludlam. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $10-$15. **Ridiculous Theatrical Co.,** One Sheridan Square (691-2271).

SPACE CADETS—John Heard and Annie Golden star in a modern comedy by Ed Kelleher, directed by John Margulis. Thurs.-Sun. at 8 (5/1 at 7 & 10); $6; thru 5/4. **Ohio Performance Space,** 59 Greene St. (226-7341).

STUCK INSIDE OF LUBBOCK—A drama about a New Wave group's traumatic return to its hometown, starring the Young Weasels (who also scored the production); written by John Kaplan; directed by Teresa Evangelista. Mainstage, **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

THREE ACTS OF RECOGNITION—Botto Strauss's play (done in Berlin and Stuttgart in 1977), revolving *around 16 friends arriving at a gallery opening;* directed by Richard Foreman; with William Atherton, Leonardo Cimino, Kate Manheim, and Ruth Nelson. **Public/Anspacher,** 425 Lafayette St. (598-7150).

TWO SMALL BODIES—Neal Bell's psychological thriller, starring Judith Ivey and Brad O'Hare, directed by Norman Rene. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $10; from 4/28. **Production Co.,** 120 W. 28th (308-3418).

WATCH MY LIPS—Jesse Feiler's play about social lies and best intentions which nevertheless leave a man "married" to two women; directed by Joan Matthiessen. Wed.-Sat. at 8, Sun. at 3; $4; 5/5-23. **No Smoking Playhouse,** 354 W. 45th St. (255-6754).

WHITE SNAKE—Poet Ed Friedman's play loosely based on a 12th century Chinese legend and grand opera, with sets and costumes by painter Robert Kushner; directed by Bob Holman. Fri.-Sun. at 9; $5; thru 5/2. **Eye and Ear Theater,** 329 E. 68th (861-9270).

THE WOMEN—Clare Boothe Luce's 1930 feline comedy with only women (men are never seen but always talked about); directed by Jeffrey Neill, with Judith Alberty, Cynthia Busbee, Marjorie Miller, B. W. Miller. Fri.-Mon. at 8; Sun mat. at 4; $6; thru 5/10. **All Souls Hall,** 80th St. & Lexington (535-3356).

THE Y!!—Wayne Maxwell's drama about four men at a London YMCA. Thurs.-Sat. at 8; thru 5/1; $6. **Storefront Blitz,** 506 W. 42nd (244-3575).

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Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

PAT ADAMS—Perceptual abstractions using geometric shapes, mica flakes, ground glass, thru 5/22. Zabriskie, 29 W. 57th (832-9034).

ABE AJAY—Constructions and related collages, thru 5/22. Berman, 50 W. 57th (757-7630).

LEIGH BEHNKE—Crisp multiple image still lifes and architectural compositions, thru 5/5. Fischbach, 29 W. 57th (759-2345).

DORIS BOTWINICK—Highly polished abstract sculpture, thru 5/8. Gallery 84, 30 W. 57th (581-6000).

FARRELL BRICKHOUSE/PINCHAS COHEN GAN—Recent projects/"Black Sabbath," 1982, from the ridiculous to the sublime. Thru 5/1. Protetch, 37 W. 57th (838-7436).

ERNEST BRIGGS—New oils, thru 5/8. Gruenebaum, 38 E. 57th (838-8245).

CHARLES E. BURCHFIELD—The four seasons in 45 watercolors, 4/28-5/28. Kennedy, 40 W. 57th (541-9600).

JAN FAUST—Nightmarish, often erotic pencil drawings, 4/27-5/15. Sumers, 50 W. 57th (541-8334).

R.M. FISCHER—Assemblage lamps and one fountain, thru 5/1. Stefanotti, 30 W. 57th (757-6712).

ROBERT GOODNOUGH—New gestural, geometric abstractions, thru 4/30. Klonaridis, 50 W. 57th (541-6001).

JOHN GUNDELFINGER—Large landscapes of the Delaware River Valley, 4/28-5/22. Sachs, 29 W. 57th (421-8686).

GEORGE HARKINS—Woods, streams near Woodstock, and aerial New York City in watercolors, thru 4/30. Tatistcheff, 38 E. 57th (888-1599).

BARBARA HEPWORTH—Large scale sculpture from 1958 to 1973, thru 5/29. Marlborough, 40 W. 57th (541-4900).

JOHN HOYLAND—Color shapes and free-hand strokes, thru 5/29. Jacobson/Hochman, 24 W. 57th (581-8346).

YVONNE JACQUETTE—Aerial Manhattan in oils and drawings, thru 5/8. Alexander, 20 W. 57th (757-3721).

WILLIAM KING—Recent outdoor plate aluminum figures using cast elements, thru 5/20. Dintenfass, 50 W. 57th (581-2268).

FRANZ KLINE—Major abstract expressionist paintings and works on paper, thru 5/15. del Re, 41 E. 57th (688-1843).

FRED MEYER—Bronze figures, jazz figures in terracotta, 4/27-5/22. Midtown, 11 E. 57th (758-1900).

ROBERT MURRAY—Shades of blue in aluminum and bronze sculpture, 4/30-5/29. Hamilton, 20 W. 57th (765-5915).

DONA NELSON—Recent paintings and enamels, 4/27-5/22. Oscarsson Hood, 41 W. 57th (750-8640).

PHILIP PEARLSTEIN—Six paintings from the last two years including his biggest ever of two models in the studio, thru 4/29. Frumkin, 50 W. 57th (757-6655).

BEVERLY PEPPER—Columnar sculptures in large and small scale, 4/29-5/22. Emmerich, 41 E. 57th (752-0124).

ARCHIE RAND/LEATRICE ROSE—Works/Delicately colored interiors on paper. 5/1-26. deNagy, 29 W. 57th (421-3780).

MARTIN SCHONGAUER (C. 1450-1491)—Eighteen engravings by this German Renaissance master, thru 5/31. Donson, 38 E. 57th (355-6970).

GEORGE SEGAL—New painted figural sculpture using colored glazes and reliefs based on Cezanne's still lifes, thru 5/1. Janis, 110 W. 57th (586-0110).

ESPHYR SLOBODKINA—Abstractions of the 30's and 40's, 5/1-29. Deutsch, 20 W. 57th (765-4722).

HARRY SOVIAK—The flower and vase in watercolors, painted steel sculpture, 4/27-5/22. Adler, 37 W. 57th (980-9696).

SAUL STEINBERG—Tables, still lifes, and portraits of cities, thru 5/1. Pace, 32 E. 57th (421-3292).

DONALD SULTAN—Flowers and cityscapes made of oil, tar, plaster, and floor tile, thru 5/8. BlumHelman, 20 W. 57th (245-2888).

STANLEY TIGERMAN/SIET ZUYDERLAND—Iconic houses/Delicate, highly realistic drawings of flotsam and jetsam found on the beach. Thru 5/1. Esman, 29 W. 57th (421-9490).

T. TOKITA—Metaphysical landscapes, thru 5/8. Touchstone, 29 W. 57th (826-6111).

TOM WESSELMANN—Two giant still lifes, erotic dialogue in new shaped canvases, 5/1-29. Janis, 110 W. 57th (586-0110).

Madison Avenue and Vicinity

WILLIAM ANASTASI—Collages from the artist's journal, thru 4/30. Ericson, 23 E. 74th (737-6155).

WILLIAM BAILEY—Recent figure and still life paintings also including drawings on paper, thru 4/30. Schoelkopf, 825 Madison (879-4638).

CHARLES BIEDERMAN—Painted wood and aluminum constructivist compositions, thru 5/8. Borgenicht, 724 Fifth (247-2111).

ALBERT BIERSTADT—Thirteen oil sketches by 19th century landscape painter, thru 5/8. Davis & Langdale, 746 Madison (861-2811).

ROY CARRUTHERS—Monumental tubular figures and still lifes in drawings, prints, sculpture, 5/1-22. ACA, 21 E. 67th (628-2440).

THOMAS COLE/FREDRIC E. CHURCH—Paintings, studies, drawings by these master 19th century American landscape painters. Thru 5/15. Alexander, 996 Madison (472-1363).

ROBERT CUMMING—Paper cut-out silhouettes, charcoal and conti drawings, and color photos, 5/1-22. Castelli, 4 E. 77th (288-3202).

WILLEM DE KOONING—Paintings, 1981-1982, free interpolations of land and light on Long Island, thru 5/1. Fourcade, 36 E. 75th (535-3980).

FELIX DEL MARLE—Futurist paintings from 1912 to 1916 to his De Stijl period, 1922 to 1928, thru 6/12. Carus, 872 Madison (879-4660).

EDWIN DICKINSON—55 paintings and drawings including a 1914 self-portrait, thru 5/9. National Academy of Design, 1083 Fifth (369-4880). Tues.-Sun. 12-5.

THOMAS FOGARTY—Delicate figures, florals, regattas in forty oils and pastels, thru 5/8. Marbella, 28 E. 72nd (288-7809).

DANA GARRETT—"Bad" paintings and photos, thru 5/1. Miller, 724 Fifth (246-1625).

GEORGE GROSZ—Drawings and watercolors by this biting satirist of both World Wars, thru 5/15. Soufer, 1015 Madison (628-3225).

RALPH HUMPHREY—Vibrant acrylics on modeling paste on wood, thru 5/8. Willard, 29 E. 72nd (744-2925).

ALEXEJ JAWLENSKY—Brightly colored expressionist portraits by this member of Der Blaue Reiter, thru 5/29. Sabarsky, 987 Madison (628-6281).

LESTER JOHNSON—Street scenes with groups of stylized people done in 1981, thru 5/6. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

JACQUES LIPCHITZ—Biblical sculpture, thru 5/8. Aberbach, 988 Madison (988-1100).

MARINO MARINI—Monumental works on paper including a huge etching, thru 5/29. Rolly-Michaux, 943 Madison (535-1460).

TODD MCKIE—Large figurative watercolors, thru 5/1. Acquavella, 18 E. 79th (734-6300).

MANUEL MONTOYA—Pensive still lifes, interiors, landscapes, thru 5/4. Spain, 665 Fifth (759-8822).

CARL-HENNING PEDERSEN—Watercolor retrospective and recent paintings, thru 5/22. Lefebre, 47 E. 77th (744-3384).

PICASSO—Etchings, aquatints, and drypoints from the 20's and 30's, thru 5/8. Saidenberg, 1018 Madison (288-3387).

CAROLE ROBB/DAVID SCHORR—An open air cinema in Greece/Engravings of Verdi's operas. Thru 5/4. Forum, 1018 Madison (772-7666).

TONY SCHERMAN—New still lifes in encaustic, thru 5/1. Davidson, 43 E. 78th (734-6702).

REEVE SCHLEY III—Stark, horizontal landscapes, some of the beach in watercolors,.thru 5/15. Graham, 1014 Madison (535-5767).

LINDA SOKOLOWSKI—Enigmatic landscapes, portraits of remembered experience, thru 5/8. Kraushaar, 724 Fifth (535-9888).

ANN SPERRY—Recent sculpture, thru 5/15. Lerner-Heller, 956 Madison (861-9010).

TIM—Political cartoons from l'Express, the French weekly, thru 4/30. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. til 5:30, Sat. til 1:30.

JOHN WESLEY—Recent paintings, works on paper, and objects, thru 4/29. Elkon, 1063 Madison (535-3940).

SoHo

CONRAD ATKINSON—"Separate Peaces," dealing with El Salvador, nuclear power, war/24 artists, audio works, and album covers. Thru 6/5. Feldman, 31 Mercer (226-3232).

RICHARD BALLARD—The Odalisque in charcoal drawings, thru 5/11. Birksted 152 Mercer (226-2196).

PETER DEAN/LARRY DEAN—"Event" paintings/New photorealism. Thru 5/8. Semaphore, 462 W. Broadway (228-7990).

JERI DRUCKER/IRENE PASINSKI/JUDY SOMERVILLE—Portraits/Plexi-glass sculpture/Photo realism in oils. Thru 5/6. Ward-Nasse, 178 Prince (925-6951).

CAMILLE ESKELL—Sights of Sydney, Australia, thru 5/5. First Street, 386 W. Broadway (226-9011).

OYVIND FAHLSTROM/CARL F. REUTERSWARD—A satiric verbal/Pictorial series of works attacking the art establishment and society. Thru 5/8. Bonlow, 150 Greene (925-4482).

APRIL GORNIK—Large oils of imaginary landscapes, thru 5/8. Thorp, 419 W. Broadway (431-6880).

GLORIA GREENBERG/JOAN GILLMAN NEGRON—Screens of canvas and paper collages/Exaggerated expressionist figures, some with sports themes. 4/27-5/15. 55 Mercer Street Artists, 55 Mercer (226-8513).

NOEL HARDING—Two installations, thru 5/22. 49th Parallel, 420 W. Broadway (925-8349).

MARILYNNE HERBERT/VERA SCHUPACK—Ordinary people in black-and-white photos/Massive canvas faced sculpture. Thru 5/9. Pindar, 127 Greene (533-4881).

WILL HORWITT—Sculpture, thru 5/20. Litz, 153 Mercer (431-1990).

BERND KOBERLING—Expressionist landscapes inspired by Lapland, thru 5/6. Annina Nosei, 100 Prince (431-9253).

SHELLY LEPENDORF—From the landscape in change series, thru 5/13. Eno, 101 Wooster (226-5342).

CAROL LEVIN—The south shore of Long Island in watercolors, thru 5/9. Atlantic, 458 W. Broadway (228-0944).

JUDITH LINHARES/HAIM STEINBACH—Paintings/Sculpture. Thru 5/1. Concord, 451 Broome (925-2994).

DANIEL MAFFIA—Powerful figures, odd settings, reflected images, thru 5/13. Westbroadway, 431 W. Broadway (966-2520).

KATIE SEIDEN—Hydrostone sculpture using boxes and found objects, thru 5/9. Central Hall, 386 W. Broadway (226-9215).

DORETTA BALK SHERWIN—Mosaic enamel sculpture, thru 5/16. Spring Street Enamels, 171 Spring (431-8151).

ALAN SHIELDS—Large circular constructions using acrylic on canvas, cotton belting and aluminum frame, thru 4/30. Cooper, 155 Wooster (674-0766).

CY TWOMBLY—New works on paper, thru 5/1. Sperone Westwater Fischer, 142 Greene (431-3685).

Other

JOHN JAMES AUDUBON—50 oils, watercolors, drawings, and prints by this painter of birds, portraits, and his two sons, John and Victor, 4/26-6/5. Grey, NYU, 33 Washington Pl. (598-7603).

RACHEL BAS-COHAIN—Flat sculpture and silk organza boxes, 4/27-5/15. A.I.R., 63 Crosby (966-0799).

JACQUELINE GOUREVITCH—Recent abstractions, thru 5/14. Condeso/Lawler, 119 W. 25th (741-2377).

SUZANNE JONES—Color surfaces in acrylic, 4/27-5/16. Noho, 542 LaGuardia Pl. (473-9619).

JOSEPH STEFANELLI—Drawings executed in Egypt, thru 5/5. New School, Rm 410, 66 W. 12th (741-5687). Mon.-Fri. 10-5.

GROUP SHOWS

57th Street

DEUTSCH—20 W. 57th (765-4722). Abstraction from 1910 to 1960 by Bolotowsky, Delaunay, Holty, thru 4/29.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). The expressionists Kollwitz, Kokoschka, Schiele, thru 5/16.

KATZEN—11 E. 57th (355-0400). Superhumanism, thru 5/1.

LUMBARD—38 E. 57th (421-3494). Handmade paper art by six artists, thru 5/29.

SIGNS—37 W. 57th (752-0273). Young artists from Cuba, thru 5/15.

Madison Avenue and Vicinity

AUSTRIAN INSTITUTE—11 E. 52nd (759-5165). Textiles, wall papers, embroideries, and objects from the Vienna Workshop, 1902 to 1932, thru 4/30.

CDS—13 E. 75th (772-9555). Seven major artists including Bourgeois, Diebenkorn, Nevelson, Noguchi selected seven newcomers Antunez, Johnson, Berthot, thru 6/12.

CHINA INSTITUTE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese art from the Yale University Art Gallery including the Shang to the Ch'ing dynasties, thru 5/30.

DEVERNAY—155 E. 55th (888-0607). Belkin, Bolotowsky, Dho, Hockney, Mizdal, Nelsen and Tewi, thru 5/8.

FRIEDMAN—26 E. 82nd (794-8950). Symbolist works on paper including Black, Burne-Jones, Hodler, Klimt, thru 5/22.

HIRSCHL & ADLER—21 E. 70th (535-8810). American sculpture from 1810 to 1940 including Powers, French, Saint-Gaudens, Remington, Nadelman, thru 6/4.

COE KERR—49 W. 82nd (628-1340). Mon.-Fri. 9-5, Sat. 10-5. Fifteen American realists including Cottingham, Kenworthy, J. Wyeth, thru 5/28.

LABOETIE—9 E. 82nd (535-4865). Art of the Bauhaus, thru 6/30.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Man and beast in Egyptian artifacts, thru 7/30.

SCHLESINGER - BOISANTÉ — 822 Madison (734-3600). Americans of the 30's and 40's including Browne, Ferren, Hofmann, Reinhardt, Xceron, thru 5/1. Mon.-Sat. 10-6.

SEGOURA—58 E. 79th (734-0734). Mon.-Fri. 10-5. From Watteau to David including French artists Boucher, Rigaud, Vernet, thru 6/25.

SIEGEL—29 E. 73rd (288-9200). Small scale objects by six Southern Californians, thru 5/8.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. Models, renderings, photos, and drawings of Manhattan's new residential structures, 4/26-5/15/Photos and drawings of St. Bartholomew's, thru 5/7.

WILDENSTEIN—19 E. 64th (879-0500). Mon.-Fri. 10-5. Early 19th century French art including Gerard, Charpentier, David, Delacroix, thru 5/28.

Soho

BROMM—90 W. Broadway (732-6196). Collectors choice including Castoro, Knoebel, Young, thru 5/15.

HUTCHINSON—138 Greene (966-3066). Photographically transformed action and the female by Drexler, a lone inhabitant in New York urban settings by Richmond and still life watercolors by Rohn, 5/1-29.

SOHO CENTER—114 Prince (226-1995). Blaine, Cyphers, Falsetta, and Markwood, thru 5/3.

VISUAL ARTS—137 Wooster (598-0221). Drawings by Barton, Hambleton, video by Adler, Vratny, photos by Innerfeld, thru 5/29.

Other

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). Sexuality and fertility images in African art, thru 4/30.

ARTISTS SPACE—105 Hudson (226-3970). Installations including "Lost Dance Steps" by Charlesworth, and "Rock" by Savinar, thru 5/15.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Woodblock prints, ink paintings by Munakata (1903-1975), thru 6/20.

PAINTING SPACE 122—150 First (475-0135). Architectural drawings and models by ten young architects, thru 5/16.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). Mon.-Fri. 10-6, Sat. 10-5. Movement drawings defining tracking, tracing, pacing, thru 5/8.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Installations by eight artists related to ongoing performance art; special projects by twenty, thru 4/30.

UKRAINIAN MUSEUM—203 Second (228-0110). The pysanka, painted easter eggs, thru 5/16.

Photography

BOOKS & CO—939 Madison (737-1450). Mon.-Sat. 10-7, Sun. 11:30-6. Children by Cartier-Bresson, Callahan, Man Ray, Moholy-Nagy, thru 4/30.

CLAUDE CHARLIER—Tokyo's subway, 5/1-29. Nikon House, 620 Fifth (586-3907).

ROY DECARAVA—A major retrospective, 1948 to 1980, 4/28-6/5. Witkin, 41 E. 57th (355-1461).

ROBERT DOISNEAU—45 black-and-white portraits, playful, happy, pensive, thru 5/14. French Cultural Services, 972 Fifth (570-4400).

FLORENCE HENRI—Manipulated, mixed media photos involving cubism, thru 5/29. Prakapas, 19 E. 71st (737-6066).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Fri. 12-8 p.m., Sat.-Sun. 12-6. Alaskan Eskimo village societies by Harris, Magnum in Paris from 1935 to 1981, including Capa, Cartier-Bresson, Salgado, thru 5/9.

FRED KORTH—The 30's by this Fortune Magazine photographer, thru 5/21. Pfeifer, 825 Madison (737-2055).

JENNY LAWTON—*Long horizontal panoramas*, thru 4/30. Janapa, 303 W. 13th (741-3214). Wed.-Sun. 12-5.

WILHELM MAYWALD/EVA RUBINSTEIN—Fashion after WW II, Picasso, Chagall, Moore/"Light Years." Thru 5/8. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

ROBERT MILLMAN—The American wilderness in large format and black and whites, thru 5/10. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

PHOTOCOLLECT—740 W. End (222-7381). The 19th century American West, thru 5/29.

LARRY SILVER—42 black-and-white images from 1950 to now, thru 4/30. Nikon House, 620 Fifth (586-3907).

STANLEY • WISE—111 Wooster (431-7292). Quiet obsessions by Piel and the Heber Springs portraits from 1939 to 1946, thru 5/15.

WOLF—30 W. 57th (586-8432). Mon.-Sat. 10-6. Adamson, Cameron, Evans, Frank Feininger, Porter, Weegee, thru 5/1.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1; children & seniors 50 cents. Young Americans: Award Winners; thru 5/9.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $2.50; children $1.50. (Free Fri.-Sat. 5-9) Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... The Art of Animal Anatomy; thru 5/2... The Museum and the Creative Artist; thru 5/16... Ernest Thompson Seton: Naturalist, Artist and Writer... Champions of American Sport; thru 6/27... Horned Turtle From Down Under; thru 6/13.

ASIA SOCIETY—725 Park Ave. (288-6400). 10-5, Thurs. 10-8:30, Sun. noon-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Oriental Rugs of the Hajji Babas; thru 6/20... Angkor Wat: A Photographic Essay by Ezra Stoller; 4/29-6/9.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9-5, Sun. 12:30-4:30. Free. Made in New York; thru 4/29.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $1.50 suggested donation... Of Corsets; thru May... Brooklyn Before the Bridge; thru 5/31... New Testament Paintings by Tissot; thru April... In Brooklyn: Decorative Arts Made and Used in Brooklyn; thru 5/30... Richard Diebenkorn: Etchings and Drypoints 1949-1980; thru 6/6.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Architectural Fantasy and Reality; thru 5/9... Hawaii: The Royal Isles; thru 5/9... English Majolica; thru 6/13... The American Landscape; 4/27-7/18.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4, Sat. and Sun. 9-2. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... Twentieth Century Images of George Washington; thru 4/30.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1. Sun. 1-6; $2. Children under 10 not admitted. Rembrandt Etchings: thru 6/27.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Aspects of Italian Art Now: 1982 Exxon International Exhibition; thru 6/20... Jack Tworkov: Fifteen Years of Painting; thru 6/20.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries... The Mamluk Revival: Metalwork for Religious and Domestic Use; thru July... J. James Tissot: Biblical Paintings; thru 5/6... Indelible Images: Photographs by Sally Soames and Mark Berghash; thru 8/29.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... Costume Institute: The 18th-Century Woman; thru 9/5... Curators' Choice: Museum Purchases under $5,000... The new Michael C. Rockefeller Wing: Primitive Art... Counterparts: Form and Emotion in Photographs; thru 5/9... Along the Ancient Silk Routes: Central Asian Art from the West Berlin State Museums; thru 6/20... Outstanding Art Books of the Year - Selected Titles 1981; thru 5/21... Sculpture: New Acquisitions... A Mirror of Nature: Dutch Paintings from the Collection of Mr. and Mrs. Edward William Carter; thru 6/20. **The Cloisters,** Fort Tryon Park: Radiance and Reflection: Selections from the Medieval Collection of Raymond Pitcairn; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. Free. Lewis The Art of the French Illustrated Book, 1700-1914; 4/29-7/31... Carolingian and Romanesque Illuminated Manuscripts; 4/29-7/31.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Teatro 4: Portrait of an Hispanic Community Theater; Twenty Photographs by Tony Velez... Group Exhibition: Taino Design.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; free Tues. eve. Folk Art Treasures from the Permanent Collection; thru 5/16... Folk Art Masterpieces: Recent Accessions from The Howard and Jean Lipman Collection; thru 9/19.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50. Art and artifacts from North and South America, ancient to modern... Native American Prints and Posters; thru 5/2... The Covenant Chain: Indian Ceremonial and Trade Silver; thru 5/16... Iroquois Silverwork; thru 5/2.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $2. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF CARTOON ART—Comly Ave., off King St., Port Chester, N.Y. (914-939-0234). Tues.-Fri. 10-4, Sun. 1-5. $1, children and seniors 50 cents... Retrospective: Winsor McCay; thru April.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Introductions, Greetings and Farewells: Appropriate Attire; thru 5/4... Tailored Images: New York Photographs by John Albok; thru 5/4... The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Bard on Broadway:

Shakespeare on the New York Stage; thru 9/6... Manhattan Suite; thru 6/10.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.50. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery... "Flux," work by Sam Moree; thru 6/6... Children's Choice; thru 5/30.

MUSEUM OF MODERN ART, 18 W. 54th (956-7070). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1. Giorgio de Chirico; thru 6/29.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). The Collections of Long Island: A Century of Change; thru 7/18.

NEWARK MUSEUM—49 Washington St., Newark (201-733-6600). Daily noon-5. Free. The Inuit Print; thru 6/6.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Early Works: including Benglis, Brown, Jimenez, Stephan, Weiner; thru 6/3... 14th Street "Window:" A History of the World: by Kenneth Shorr.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The Cries of New York: 21 watercolors painted in the 1840's by Nicolino Calyo... The Mayor's House: Gracie Mansion and Other Dwellings; thru June... George Washington in New York State: The Revolutionary War and the Presidency; thru 5/2... MTA Photographs from the Fifth Avenue Coach Company; thru 5/1... Cast with Style: Nineteenth Century Cast-Iron Stoves from the Albany Area; thru 6/1... Sailing Ships in Dutch Prints: Four Centuries of Naval Art from the Rijksmuseum; thru 5/30.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Two Centenarians: Virginia Woolf and James Joyce; thru 6/30... Joyce's Dublin: Fadographs of a Yestern Scene; thru 6/30... Contemporary Prints: Suites & Series; thru 6/2. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. American Composers: Photographs by Gene Bagnato; thru 5/29... Mario Ceroli: Opera and Theater Design.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Artists Make Art; thru 7/18... A Feast of Color: Corpus Christi Dance Costumes of Ecuador; thru 5/9.

SOUTH STREET SEAPORT MUSEUM—203 Front St. (766-9020). Wed.-Sun. 11-5. $3.50; Children $1.50. Preservation in Progress: The Seaport District; thru 7/5.

WHITNEY MUSEUM, Madison Ave at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... John Cage: Scores and Prints; thru 5/2... Focus on the Figure: Twenty Years; thru 6/13... Nam June Paik; 4/30-6/27. At **Federal Hall,** 26 Wall St.: Lower Manhattan from Street to Sky; thru 4/30.

YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 185th St. (960-5825), Tues.-Thurs. 11-5, Sun. noon-6. $1 adults; 50 cents children. Tradition and Fantasy in Jewish Needlework.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 5/5. **East,** 219 E. 67th St. (570-4141). 4/27 at 10: Furniture, Prints, and Decorations. On view from 4/23. 4/29 at 10 & 2: Antique & Fine Jewelry. On view from 4/24. .

DOYLE—175 E. 87th St. (427-2730). Next sale 5/5.

EDELMANN—123 E. 77th St. (628-1700) Next sale 5/5 .

PHILLIPS—867 Madison Ave. at 72nd St. (570-4830). 4/27 at 2: Fine Jewelry and Watches. On view from 4/24. **525 E. 72nd St.** (570-4842). Next sale 5/6.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. 4/29 at 2: The Thomas C. Rizzo Collection of Important American Folk Art and Related Decorative Arts. On view from 4/24. 4/30 at 10: Old Master and 19th Century Drawings from the Estate of Christian Humann, New York. On view from 4/24. **York Ave. Galleries,** at 72nd St. (794-3000). Mon. by appt. 9:30-1. Mon. 1-7 Tues.-Sat. 9:30-5. 4/28 at 10:15 & 2: Printed and Manuscript Americana. On view from 4/23. 4/28 at 10:15 & 2: Chinese Paintings, Ceramics, and Works of Art. On view from 4/24. 5/1 at 10:15 & 2: Fine Oriental Rugs and Carpets. On view from 4/24.

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South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, April 26

AMERICAN BRASS QUINTET—World premieres of works by Ness, Persichetti, Hyman, Harlos, Thomas. Carnegie Recital Hall at 8. $5.50.

ELIZABETH RICH, pianist/**CONSTANTINE CASSOLAS,** tenor. Beethoven, Mendelssohn, Schumann. Merkin Concert Hall at 8. $7.

JOSEPH SMITH, pianist. Brahms, Clementi, Copland, Martinu, Schumann. Alice Tully Hall at 8. $5-$7.

MCLAIN FAMILY BAND—Bluegrass music. Carnegie Hall at 8. $5-$8.

NY CITY OPERA CHORUS, and orchestra, Lloyd Walser conductor; soprano Carol Vaness, tenor Richard Calleo, bass Ralph Bassett. Haydn's *The Creation*. NY Society for Ethical Culture, 2 W. 64th St., at 8. $5.

NEW YORK QUINTET—U.S. premieres of works by Kikuchi and Mizuno. Also Noda, Bach, others. Church of the Holy Trinity, 316 E. 88th St., at 8. $5.

ED DI LELLO GROUP—World premiere of his *The Music and the Arms*. Inroads, 150 Mercer St. (533-4775), at 9. $4.

ARS MUSICA TRIO—Beethoven, Mendelssohn, Turina. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

JEWISH HERITAGE WEEK CEREMONY—Includes world premiere of Morris Moshe Cotel's *My Shalom, My Peace*. With boys' choirs of the 92nd St. Y and the Day School. City Hall at 11 a.m. Free.

HENRY FLYNT, playing the electric violin, in hallucinatory and rockabilly music. White Columns, 325 Spring St. (989-3356), at 8:30. $3.

SUE ANN FLORIN, cellist. CUNY Graduate Center, 3rd floor, 33 W. 42nd St. (790-4554), at 8. Free.

BROOKLYN COLLEGE, Whitman Stage. At 12:15: Stoddard Lincoln, fortepianist, plays Mozart, Haydn, Bach, in a free faculty concert. At 8: the college's Flute Ensemble, directed by Magdalena Gonzalez, with flutist Harold Jones, plays Vivaldi, Debussy, et al. $3. Flatbush and Nostrand Aves. (434-1900).

Tuesday, April 27

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Henryk Szeryng, bass Peter Wimberger. Bach's Violin Concerto in E; Berg's Violin Concerto; Wagner's "Ring," excerpts. Avery Fisher Hall at 7:30. $6-$20.

CLEVELAND QUARTET, with violist Jaime Laredo. Brahms's Viola Quintets Nos. 1 and 2. 92nd St. Y at 8. $7.50-$10.50.

EMMANUEL WIND QUINTET—Schoenberg, Lerdahl (world premiere), Harbison. Alice Tully Hall at 8. $6.

GLORIA SAARINEN, pianist. Vivaldi-Bach, Mozart, Kodaly, Messiaen, Liszt, Chopin. Merkin Concert Hall at 8. $6.

MEYER KUPFERMAN—"*Music by My Friends* #6." Also works by Kupferman. Carnegie Recital Hall at 8. $5.

HARLEM PIANO TRIO—"Third-world classical music." Adetoye, Moore, Leon. Symphony Space at 8. $3.

EROICA BRASS QUINTET—Byrd, Ewald, Dahl, et al. Trinity Church, Broadway at Wall St., at 12:45. Free.

MANHATTAN SCHOOL OF MUSIC—Hubbard Hall at 8: guitarist Saul Gropman; Britten, Bach, Giuliani, Castelnuovo-Tedesco, Rodrigo. Borden Auditorium at 8: Manhattan Percussion Ensemble, Paul Price director. Broadway and 122nd St. (749-2802). Both free.

MANNES CHORUS, Amy Kaiser conductor; Robert Braham, guest student conductor. Persichetti, Schuman, Lotti, Handel. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

ED DI LELLO GROUP—See 4/26.

ODYSSEY CHAMBER PLAYERS, cellist Myron Lutzke. Shapiro (premiere), Brahms, Foote, Stamitz. Brooklyn Music School Playhouse, 126 Felix St. (865-6817), at 8. $5.

JOHNNY MATHIS—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), thru May 1. Tonight: 8:30, $12.75-$13.75. Call for rest of week's scheduled performances, prices.

CHORUS SCHOLAE LAHTI—Finnish group, Paavo Kiiski conducting. Classical and modern choir music. Huntington High School, L.I. (516-673-2053), at 8:15. $3.

Wednesday, April 28

RICHARD STOLTZMAN, clarinetist, with pianist Irma Vallecillo. Debussy, Messiaen, Brahms, Weber, *and a tribute to Benny Goodman*. Carnegie Hall at 8. $6-$12.50.

GIORA FEIDMAN, clarinetist, with guitarist Jeff Israel, double-bassist Peter Weitzner. Klezmer music. Goodman Concert Hall at 8. $8.

GROUP FOR CONTEMPORARY MUSIC—Foss, Blaustein (world premiere), Drummond, Hervig (N.Y. premiere), Roussakis, Sollberger. Manhattan School of Music, Broadway and 122nd St. (724-2809), at 8. $5.

IRENE SIMONSEN, flutist, pianist Donald Pirone, mezzo-soprano Constance Beavon. Mozart, Bach, Prokofiev. Carnegie Recital Hall at 8. $6.

ED DI LELLO GROUP—See 4/26.

CYNTHIA PETERSON, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

TSHAKA ENSEMBLE MEMBERS—Black dance, music, poetry. Dept. of Cultural Affairs, 2 Columbus Circle, at 12:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

DONNA RACIK, pianist. Graduation recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8:30. Free.

CHARLES TREGER, violinist/**ANDRE WATTS,** pianist. Beethoven, Franck, Prokofiev, Debussy. Lehman College Center, Bedford Park Blvd. West (960-8833), Bronx, at 8. $8-$12.

Thursday, April 29

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Jorge Bolet, violinist Charles Rex. Vivaldi's *The Seasons:* "Autumn"; Marx's Romantic Piano Concerto (U.S. premiere); Beethoven's Symphony No. 6, "Pastoral." Avery Fisher Hall at 8. $6-$20. Note: open rehearsal of this program, Thurs. only, 9:45 *a.m.* $3.

HAGUE PHILHARMONIC, Hans Vonk conductor; Elly Ameling, soprano. Haydn's Symphony No. 82; Ravel's *Shéhérazade;* Stravinsky's *Firebird Suite*. Carnegie Hall at 8. $8-$15.

FITZWILLIAM STRING QUARTET—Quartets Nos. 2, 7, and 5, by Shostakovich. Alice Tully Hall at 8. $8.

LEAGUE-ISCM, with pianist Stephen Drury, New Calliope Singers, clarinetist Jean Coperlide, pianist Cameron Grant. Cone (N.Y. premiere), Monod, Leibowitz, Densky, Milhaud, Honegger. Carnegie Recital Hall at 8. $5.50.

ARKADY ARONOV, pianist. Bach, Schumann; Etudes by Czerny, Clairmont, et al. 92nd St. Y at 8. $6-$9.

PLAY FOR POLAND, *with pianist Leslie Sixfin,* cellist Jerry Grossman, others. Chopin, Wieniawski, Lutoslawski, Penderecki, CAMI Hall, 165 W. 57th St. (724-1486), at 8. $9.

DULCINEA TRIO—Debussy, Ravel. Canteloube, et al. Christ and St. Stephen's Church, 120 W. 69th St., at 8.

PAUL BLOCKHAUS, organist. Grace Church, Broadway at E. 10th St. (254-2000), at 12:30. Free.

COSMOPOLITAN CHAMBER ORCHESTRA, with cellist Thalia Moore. Ethical Culture Society, 2 W. 64th St., at 8. Free.

FRED JACOBOWITZ, clarinetist. Lincoln Center Library at 4. Free.

NEW MUSIC AT COLUMBIA, by Bartholomew, Kitzis, Zahler, Chene, Rosenzweig. McMillin Theater, Broadway and 116th St., at 8. Free.

BRUCE NESWICK, organist/**PETER ADER,** flutist. Bach, Messiaen, Alain, Mozart. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

RITA PACELLI, soprano. Graduation recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

ELIZABETH HODES, soprano. with pianist Thomas Grubb and others. Barber, Poulenc, Cervetti. Bronx Museum of the Arts, Grand Concourse at 161st St., at noon. Free.

BARGEMUSIC CHAMBER PLAYERS, with Rémy Loumbrozo, pianist. Haydn, Schumann, Arensky. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

ALICIA DE LARROCHA, pianist. Albeniz's complete *Suite Iberia*. C.W. Post Center, LIU, Greenvale, L.I. (516-626-3100), at 8. $14.50, $17.50.

Friday, April 30

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER/GABRIELI STRING QUARTET—Haydn's String Quartet in g, Op. 74, No. 3; Beethoven's Quartet in C for Piano and Strings; Tchaikovsky's String Quartet No. 2 in F. Alice Tully Hall at 8. $10.

NEW YORK PHILHARMONIC—See 4/29.

NEW REPERTORY ENSEMBLE OF NEW YORK—*Carnegie Recital Hall at 8.*

BARRY HARRIS JAZZ ENSEMBLE, Coleridge-Taylor Perkinson conducting; with the Barry Harris Young Adults Jazz Chorus. Town Hall at 7:30 and 11. $10; in advance $8.

HOUSTON PERSON/ETTA JONES/MELVIN SPARKS QUARTET—Jazz. Symphony Space at 8. $10; $8 in advance.

MARY E. ROOF, *mezzo-soprano-guitarist* Music from Shakespeare, with readings and slides, with actor Marc Burd, others. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

MICHELE GROSSMAN, clarinetist. Galleria, 115 E. 57th St., at noon. Free.

HENRY THREADGILL SEXTET—Jazz at the Public, 425 Lafayette St. (598-7150), at 11:30. $7.50.

QUINTET OF THE AMERICAS—Rameau, Villa-Lobos, Schuller, Muñoz, Fine, Sampson. Hunter College Playhouse, 68th St. west of Lexington Ave. (724-3864), at 8. $6.

RACHMANINOFF TRIO—Lincoln Center Library at 4. Free.

MANNES COLLEGE OF MUSIC—At 5:30, violist David Cerutti. Student recital. At 8: Carol Pendleton, violist. Graduation recital. Each free. 157 E. 74th St. (737-0700).

CALVIN HAMPTON, organist. Music for the Easter season. Calvary Episcopal Church, Park Ave. So. at 21st St., at midnight. Free.

GABRIEL YACOUB—Celtic music in the French tradition. Alternative Museum, 17 White St. (966-4444), at 8. $5.

ROBERT KINOIAN, guitarist. American Institute of Guitar, 204 W. 55th St., at 8. $2.

MARTY NAPOLEON, pianist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $3.

MARTHA SCHLAMME, in a concert cabaret. Weill, folksongs in Yiddish and German, and more. BACA's Downtown Cultural Center, 111 Willoughby St., Brooklyn (783-3077), at 8. $4.

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Saturday, May 1

MUSICA AETERNA ORCHESTRA, Frederic Waldman conductor; pianist Peter Serkin. Barber's Capricorn Concerto; and Mozart's Rondo in D, K. 382; Piano Concerto in E-flat; Symphony in g, K. 550. Metropolitan Museum at 8. $10.

NEW YORK PHILHARMONIC—See 4/29.

JUILLIARD STRING QUARTET—Beethoven String Quartets in D, in f, in B-Flat, in F. Alice Tully Hall at 3. $8, $9.

FITZWILLIAM STRING QUARTET—Quartets Nos. 6, 8, and 12, by Shostakovich. Alice Tully Hall at 8. $8.

SHURA CHERKASSKY, pianist. Lully, Mendelssohn, Tchaikovsky, Chopin, Hofmann, Liszt. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2.

FLORILEGIUM CHAMBER CHOIR AND BAROQUE ORCHESTRA, JoAnn Rice director. Britten's *Hymn to St. Cecilia; Sacred and Profane;* and Purcell's *Dido and Aeneas.* Merkin Concert Hall at 8:30. $7.50.

MARNI NIXON, soprano, with Armen Guzelimian, pianist. "The Child in All of Us," the world of childhood in music by Debussy, Tchaikovsky, Carpenter, Wolf, Canteloube. 92nd St. Y at 8. $6-$8.50.

FRANK PAVESE, pianist. Carnegie Recital Hall at 2.

DANIEL BERMAN, pianist. Albeniz, Beethoven, Schumann. Carnegie Recital Hall at 5:30. $6.

GREGG SMITH SINGERS—Russian church pieces by Tchaikovsky, Stravinsky's *Les Noces* and church pieces; Carter's *Emblems, Tarantella.* Symphony Space at 8. $7.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 4/30 for program. At Paula Cooper Gallery, 155 Wooster St., at 6. Unreserved floor-cushion seats, $5.

OCCASIONAL SINGERS—Harpsichordist Elaine Comparone, Ad Hoc Chamber Players. "Time Machines, or How Then Speaks to Now." Bach, Rameau, Hindemith, Falla, Holman, et al. St. Joseph's Church, Sixth Ave. and Washington Pl., at 8. $2-$7.

DINOS CONSTANTINIDES, composer-violinist, with Andrew de Masi, pianist. Varacini, Mozart, Luening, et al. Tompkins Square Library, 331 E. 10th St., at 2. Free.

RAUL SUNICO, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

CHANNELLED DISTORTIONS—Music and video, with Martin Rev, Red Decade, Ad Hoc Rock, other performers. Wollman Auditorium, Columbia U., Broadway and 115th St., at 9. $4.

NATIONAL MUSIC WEEK ORCHESTRA, Julius Grossman conducting, violinist Sung Ju Lee. Bach, Mozart, Creston, Vaughan-Williams, Griffes. Martin Luther King Jr. H.S., Amsterdam Ave. and 66th St. (819-0959), at 2:30. Free.

LAURA HAMILTON, violinist. Lincoln Center Library at 2:30. Free.

JOHN CARTER/BOBBY BRADFORD QUARTET—Jazz at the Public Theater, 425 Lafayette St. (598-7150), at 11:30. $7.50

FACULTY INVITATIONAL RECITAL, with pianist Mimi Stern-Wolfe, Joyce Solomon percussionist, others. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. $5.

JAMES EMERY/ROBERT DICK—New music for guitar and flutes. Alternative Museum, 17 White St. (966-4444), at 8. $5.

OXANA YABLONSKAYA, pianist. Scarlatti, Scriabin, Chopin. Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. (434-1900), at 8. $6-$10.

JACKIE CAIN/ROY KRAL—Mainstream jazz. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. $8, $10.

NEW WORLD ORCHESTRA—Schumann, Tchaikovsky, Copland, Gershwin. Old First Reformed Church, Park Slope, Brooklyn, at 8. $5.

Sunday, May 2

ALICIA DE LARROCHA, pianist. Avery Fisher Hall at 3. Albeniz's *Iberia,* complete. $8-$15.

METROPOLITAN SINGERS/GREEK CHORAL SOCIETY, Dino Anagnost, conductor; Jon Garrison, tenor. Berlioz's Requiem. Avery Fisher Hall at 8. $6-$15.

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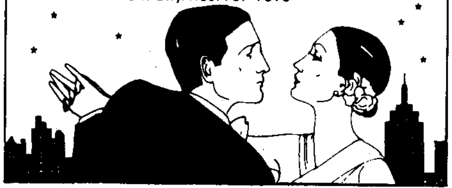
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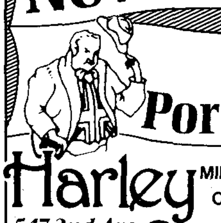

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245-4094
LUNCH & DINNER

MUSIC & DANCE

ORPHEUS CHAMBER ORCHESTRA—Mozart's *Idomeneo,* Ballet Music; Haydn's Sinfonia Concertante in B-flat; Barber's Adagio for Strings; Stravinsky's *Pulcinella Suite.* Carnegie Hall at 8. $8-$15.

KATHLEEN BATTLE, soprano, with pianist James Levine. Purcell, Schubert, Strauss, Bach; and spirituals. Alice Tully Hall at 8. $8.

CHAMBER MUSIC SOCIETY—At 5. See 4/30.

NEW YORK PRO ARTE CHAMBER ORCHESTRA, with pianist Menahem Pressler, trumpeter Allan Dean. Arensky, Shostakovich, Tchaikovsky. Merkin Concert Hall at 8. $11.

JOHN VAN BUSKIRK, pianist (N.Y. solo debut). Schubert, Liszt, Prokofiev, Schubert-Liszt, Schubert-Prokofiev. Merkin Concert Hall at 3. $6.

MUSICA AETERNA ORCHESTRA—At 5:30. See 5/1.

EARL WRIGHTSON/LOIS HUNT—The baritone and soprano in "Reunion With New York," musical-theater songs. 92nd St. Y at 3. $10.

MCDERMOTT TRIO—*Carnegie Recital Hall at* 5:45.

ERICA LINDSAY/CHESSIE TANKSLEY QUARTET—Jazz at the Dairy, Central Park west of the Zoo, Fifth Ave. and 65th St., at noon. Free.

JOHN RANCK, flutist/**BARBARA ALLEN,** harpist/ **LOUISE SCHULMAN,** violist. Faculty concert. Debussy, Rorem, Jolivet. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 3. Free.

SEYMOUR LIPKIN, pianist. Faculty recital. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

DAN BLUM/MAUREEN DURNING, singers-songwriters, with guitars. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $3.

ISRAELI REVUE—Mike Burstyn, Shoshana Damari, others. Town Hall at 1. $12.50-$19.50.

UPTOWN HORNS, with other instruments. A loft musicale, at 195 Chrystie St., near Houston St. and Second Ave. (677-9408) at 4. $3.

JAMES JABBO WARE/THE ME WE & THEM ORCHESTRA—Jazz in the Park, Central Park Bandshell, 72nd St. off Fifth Ave., at 3. Free.

BARGEMUSIC CHAMBER PLAYERS—At 4. See 4/29.

THOMAS LORANGO, pianist. Aaron Davis Hall, CUNY, Convent Ave. and 134th St. (690-4100), at 3. $4.

BROOKLYN COLLEGE SYMPHONIC BAND, Ainslee Cox conductor. Whitman Hall, Flatbush and Nostrand Aves. (434-2222), at 2. $4.

CHURCH CONCERTS—Symphonia Antiqua, La-Noue Davenport director. Music by Senfl. Corpus Christi, 121st St. east of Broadway, at 3. $6. . . New World Orchestra, at Dutch Reformed, Flatbush, Brooklyn, at 3. See 5/1 for program. . . Edward Addiss, pianist; Selig's *An Annuciation for Spring.* Fifth Ave. Presbyterian, 7 W. 55th St., at 2:30. $2. . . Church Choral Society; Calvin Hampton, Harry Huff directors. Ann Donaldson, soprano, and William Hanrahan, baritone. Poulenc, Thompson, and Dvorak's *Te Deum.* St. George's, 16th St. east of Third Ave., at 3. Offering. . . St. Ignatius, West End Ave. at 87th St. At 4: Soprano Anita Silver, pianist Shirley Anne Sequin; Rossini, Ravel, Rachmaninoff. At 8: Barry Salwen, pianist. Beethoven, Brahms, Schubert. Each $5.

Opera

New York City Opera
At the New York State Theater

FINAL WEEK OF SPRING SEASON—Tues., 4/27, at 8: Cherubini's *Medea,* Weise conducting; with Bumbry, Shane, Curry, Wagner, Martinovich. 4/28 at 8: Offenbach's *The Grand Duchess of Gerolstein* (in English), de Almeida conducting; with Costa-Greenspon, Woods, Eisler, Perry, McKee. 4/29 at 8: Strauss's *Ariadne auf Naxos* (English and German), Weise conducting; with Sundine, Rolandi, Marsee, Borgeson, Embree, Dickson. 4/30 at 8: Donizetti's *Lucia di Lammermoor,* Somogi conducting; with Anderson, Calleo, Cossa, Martinovich. 5/1 at 2: *The Grand Duchess of Gerolstein,*same as 4/28. 5/1 at 8: Puccini's*Madama Butterfly,* Effron conducting; with Sonnenschein, Shaulis, Calleo, McFarland. 5/2 at 1: *Ariadne auf Naxos;* same as 4/29, except Grice for Borgeson. 5/2 at 7: Puccini's *La Bohème,* Somogi conducting; with Lamy, Fernandez, McCauley, Titus, Martinovich, McFarland.

Other

COSI FAN TUTTE, by Mozart (in English). Amato Opera, 319 Bowery, at 2nd St. (228-8200). 4/30, 5/1 at 7:30. 5/2 at 2:30. $7.

LA FINTA GIARDINIERA, by Mozart. The Opera Shop, at the Vineyard Theater, 309 E. 26th St. (683-0696). 4/29, 30, 5/1 at 8, 5/2 at 3. $6.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 5/2: Lehar's *The Merry Widow.* 5/5-30: new production of Johann Strauss's *A Night in Venice.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

PATIENCE, by Gilbert and Sullivan. New production, by Nell Evans. 13th St. Theater, 50 W. 13th St. (675-6677). Mon. and Wed. at 9:30, Sun. at 5. $6.

COSI FAN TUTTE, by Mozart (in English, fully staged). Eastern Opera Theatre, Queens Symphony Orchestra, David Katz conducting. Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080). 5/1 at 8. $8.50-$13.

TOSCA, by Puccini. Brooklyn Opera Society, Sue Marie Peters conductor. St. Athanasius, Bay Pkwy. and 62nd St., Brooklyn; 5/2 at 8; $5, with reception $10. Also, at St. Ann and the Holy Trinity, Clinton and Montague Sts., 5/8 at 8; $5, $8; $15 with reception. Reservations: 643-7115.

LA CORTE DE FARAON, Spanish zarzuela by Lleo. Repertorio Espanol, 138 E. 27th St. (889-2850). 5/2 at 7. $7.

Dance

American Ballet Theatre
At the Metropolitan Opera House

THRU 6/12—$8-$40. 4/26 at 8: *Swan Lake* (Gregory, Godunov). 4/27 at 8: *Swan Lake* (van Hamel, McKenzie). 4/28 at 2: *Swan Lake* (Jaffe, Bissell). 4/28 at 8: *Swan Lake* (Harvey, Stretton). 4/29 at 8: *Swan Lake* (Makarova, Bujones). 4/30 at 8: *Les Sylphides, Sphinx, Bourree Fantasque.* 5/1 at 2: *Les Sylphides, The Wild Boy, Bourree Fantasque.* 5/1 at 8: *La Bayadere, Great Galloping Gottschalk* (N.Y. premiere), *Raymonda.* 5/3 at 8: *Raymonda, Configurations, Billy the Kid.*

Paul Taylor Dance Company
At City Center

THRU 5/2—$10-$30. 4/27 at 8: *Profiles, Orbs, 3 Epitaphs.* 4/28 at 8: *Mercuric Tidings, Private Domain, Cloven Kingdom.* 4/29 at 8: *Airs; Lost, Found, and Left; Le Sacre du Printemps.* 4/30 at 8: *Esplanade, House of Cards, Arden Court.* 5/1 at 8, *Mercuric Tidings, Private Domain, Cloven Kingdom.* 5/2 at 2:30, *Airs; Lost, Found, and Left; Le Sacre du Printemps.*

Other

TEACHERS COLLEGE/COLUMBIA U.—New and original choreography. Horace Mann Theater, Broadway and W. 120th St. (678-3325). 4/29 at noon and 5:30; 4/30, 5/1 at 8; 5/2 at 3. Thurs. mat. $1. All others $3.

AVODAH DANCE ENSEMBLE—Choreography by JoAnne Tucker. Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 5/1 and 2 at 8. $5.

RICHARD BILES DANCE COMPANY—Solo concert. Biles Studio, 15 W. 24th St. (989-4391). 4/30-5/2, 5/7-9, at 8. $4.50.

ALICE KALTMAN/HOPE MAUZERALL—A shared evening of choreography. Eden's Expressway, 537 Broadway, 4th floor (989-2971). 4/30, 5/1 at 8. $5.

PLAY WITH RULES—Multi-media piece by Marika Blossfeldt. Greene St. Dance Studio, 98 Greene St. (595-2749). 4/29-5/9, Thurs.-Sun., at 8:30. $4.

PLAYERS' PROJECT—Anna Sokolow's company in her *Lyric Suite, From the Diaries of Franz Kafka,* others. Abraham Goodman House, 129 W. 67th (535-5533). 4/29 and 5/6 at 8. $7.50.

DANA REITZ & DANCERS—*Quintet Project.* 4/27-5/2 at 8:30; $5. The Kitchen, 484 Broome St. (925-3615).

RIVERSIDE DANCE FESTIVAL—4/27-5/2 at 8, 5/1 and 2 at 2, Men Dancing (two programs). Riverside Church, the Drive at 120th St. (864-2929). $5.50.

SUHASINI SANKARAN—Concert in the traditional South Indian dance style. Balinese American Dance Theater, 88 Franklin St. (662-7723). 5/1 at 8. $4.50.

TONI SMITH & DANCERS—Westbeth Theater Center, 151 Bank St. (691-2272). 4/29, 30, 5/1, 3 at 8, 5/2 at 3. $5.

JANE COMFORT, in her *Stereoptical Dept.* P.S. 122, First Ave. and 9th St. (226-5109). 4/30-5/2 at 9. $4.

MARK TAYLOR AND FRIENDS—Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 4/29-5/1 at 8, 5/2 at 3; $5.

OTHER EVENTS

Happenings

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Charly Baumann is in charge of the wild beasts; also, the King Charles Troupe playing basketball on unicycles, daredevil Elvin Bale, "the Mighty Michu," the Silagis and the Oblocki (gymnasts), new ringmaster Dinny McGuire, and lots more. And a first-act closer called "How the West Was Fun." Madison Square Garden (564-4400), thru 5/31. Times vary, so better check the Garden or the newspaper. $5.50-$9.50; less for children under 12 at some performances.

ENCORE—The Golden Jubilee show at Radio City Music Hall. Gershwin, Berlin, Bacharach, and the Beatles. Updated production numbers, like "Bolero," among the 17 acts, plus scenes from *The Glory of Easter* pageant, the Rockettes, and much more. Music Hall, Sixth Ave. and 50th St. (757-3100). $14.75, $17.75. Mon. and Tues., at 11 and 2:30; Wed.-Sun. at 2:30 and 8. No Thurs. performances.

OTHER PEOPLE'S HOUSES— It's time for a whole rash of house tours. Note these: The Museum of American Folk Art's annual benefit, 5/1, 11-4, includes a bachelor's electronically sophisticated pad, a "fantasy Chelsea farmhouse," a folk-art-filled duplex, and five more varying lifestyles, in different parts of town. $35, or $50 to be a patron. Tickets at the museum, 49 W. 53rd St. (581-2474)... The Living Arts Loft Tour of Village Community School benefits the scholarship fund and focuses on "the artist at home." You get a map, follow your own course, and wind up at the Vista International Hotel downtown for complimentary wine and hors d'oeuvres. $30 at the door (272 W. 10th St.), or $25 in advance (691-5146). Date is 5/2, 11-4... Brooklyn's Historic District of Prospect-Lefferts Gardens is open-housing it 5/2, 1-5, in a tour featuring ten brownstone, limestone, and frame houses, a landmark church, and a classical-revival apartment house. This one also sports a flea market, craft exhibit, gardening workshop, and more (see "Tours" below for a related Sat. event). $5; in advance, $4; tickets at Grace Reformed Church, Bedford and Lefferts Aves. (467-0400).

IN A FLOW'RY MOOD— A two-ring circus sets the tone for the annual Gramercy Park Flower Show, 4/28, 1-10, and 4/29, 10-10. Such subtitles as "Pachyderms," "High-Wire Artistes," "The Big Cats" lead one to speculate: an elephant made of orchid sprays? A clown amid the roses? Probably not, but it sounds like fun. Admission by contribution... Then to Brooklyn for our first Sakura Matsuri, or Japanese Cherry Blossom Festival. At the Brooklyn Botanic Garden, 1000 Washington Ave., 5/1-9. The blooms are the main attraction, but we can visit the Hill-and-Pond Garden, the bonsai collection, and the Shogun Lantern. On the two weekends, 1-5, we can watch doll-making, the tea ceremony, calligraphy experts, and every day Japanese foods and beverages can be bought—a first for the Garden. Voluntary contribution at the Garden gate; closed 5/3.

FAIRS, FESTIVAL, ARTS, CRAFTS— It's the season for these, too, and they come in a variety of accents. Consider these: The Sephardic Festival and Fair at the Spanish and Portuguese Synagogue, CPW and 70th St., offers the music, dance, art, a bazaar, food—even liturgical music—of these people. 5/2, 10-5, with $2 admission, $1 for seniors and children... It lasts for two weekends, 5/1-2, 5/8-9, 10-6:30, and it's called the Mother's Day Crafts Festival. Between CPW and Columbus Ave. on 81st St., and on Columbus from 77th to 81st. Jewelry, clothes, sculptures, glass, lots more... Calhoun School's Spring Fair is 5/1, 11-4, on 81st St. between West End Ave. and Riverside Dr. Games, merchandise, crafts, ethnic foods, contests, races, entertainment... Red Balloon Day Care Center's arts-and-crafts fair happens 4/28 (if rain, next day), on Columbia's South Field, Broadway and 116th St. 11-5, with artisans and artists, food and fun... Yet another May fair, at Grace Church School, 10th St. and Fourth Ave., in a tent and with lots of booths: crafts, things to buy, books, plants, home-baked foods. 5/1, 10:30-4:30. Adults $1, children 50 cents... Volunteer Services for Children hosts an auction, at Madison Square Boys' Club, 301 E. 29th St.; 5/1, noon-4. Posters, gifts, books, antiques, and more. Take lunch; the nice people will give you dessert and coffee. $3 admission... The New York Guild of Handweavers Membership Exhibition winds up 4/29, at Abraham Goodman House, 129 W. 67th St. It's called Fiber Arts '82, and we can see it noon-6 each day.

ENTERTAINMENTS WITH A PURPOSE— "Deep in the Heart—The American Place Theatre Celebrates Texas" benefits the A.P.T., 5/2 at 6, at the 46th Street Theater. "The Best Little Whorehouse..." cast and band, plus celebrity Texans (and friends of) will appear to strut their stuff, and then we can all make merry with Tex-Mex specialties. Music, drama, and fun and games. $250 for it all, $75 for the show alone —phone 247-0394... Friends With Freedoms, an organization that "helps people help themselves," invites us to 152 W. 66th St., 4/29 from 7, for a wall-to-wall festival of prose, poetry, graphic arts, dance, music, and refreshments. Free-will contributions... Table tennis by top-ranked men, women, and youths, and Chinese music by the Cantonese Chamber Players—great combination. Symphony Space, Broadway at 95th St., 4/29 at 8, (864-5400). $5, $7... The annual Asian/Pacific American Heritage Festival offers foods, crafts, entertainment, 5/2, 12-7, at Damrosch Park, Lincoln Center (rain, then 5/8). Free... And 4/30, more Asian-Pacific entertainment at Cooper Union, 7th St. and Third Ave., at 8. Free... Same place, 4/27 at 6:30, also free: Prof. Gunter Nitschke talks on "Matsuri: Traditional and Modern Rites of Renewal in Japan" (see "In a Flow'ry Mood," above).

SPECIAL SUBJECTS, SPECIAL WORDS— Dick Francis will pop up at the Mysterious Bookshop, 129 W. 56th St., 4/27, 5-7, to autograph *Twice Shy*. Don't you be... Interested in Mitterrand's France and what it may mean to history—and to us? A two-day conference at La Maison Francaise, Columbia, 116th St. and Broadway, 4/28-29, features French and American speakers, on politics, economy, labor, et al. (280-4482 for details)... "Searching beneath our city streets, the archaeology of New York," a symposium, happens 5/1, 1-4, at the Museum of the City of New York (534-1672). It's free, and you'll learn about recent excavations from people who know... Astronomy Day is 5/1, and the Amateur Astrologers Association offers lectures, workshops, solar observations—all at Walden School, CPW and 88th St. (535-2922). It's all free, and quite a varied program. It begins at 1.

QUICK OUT-OF-TOWN NOTES— Old Westbury Gardens in Westbury, L.I., open up for the season 5/1, 10-5 Wed.-Sun. all spring-summer... Palisades Interstate Park across the Hudson throws its first street fair of the season 5/1, with a midway, booths, arts and crafts... And the lovely Hammond Museum in North Salem, N.Y., invites us to its Interfaith Blessing of the Land and Animals. 5/2 at 3. Free. Take a plant or pet—couldn't they bless us too?

Tours

LONG ISLAND CITY—"The next SoHo, or Overrated?" Visit artist's studio and P.S. 1 Gallery. 5/2, meet at 2, Vernon Blvd. and 50th Ave., Queens. Trekking New York (786-1411). $4.

LOWER MANHATTAN—A "Historywalk" of the old Dutch town, with Joyce Gold (242-5762). 5/2 at noon, meet at Trinity Church, Broadway and Wall St. $5.

BROOKLYN HEIGHTS: "Forgotten by Time." 5/2 at 2. Meet SW corner of Remsen and Court Sts. Canceled if rain. A New York Walkabout (582-3460, weekdays 9-5). $4.

CENTRAL PARK TOUR—5/2: A Spring Celebration of Park Flora; flowering trees and herbs. Meet at 2, Vanderbilt Gate, Fifth Ave. and 105th St. Free.

CAST-IRON ARCHITECTURE—New tour of pre-Civil War buildings. 5/2 at 2, meet at park, intersection of W. Broadway and Chambers St. Friends of C.I. (369-6004). $2.50.

CHINATOWN— 4/28, leaves at 6 p.m. from Sloane House Y, 356 W. 34th St. (760-5850). Free.

LOWER BROADWAY: The World of Wall Street. Museum of the City of N.Y. tour (534-1672). 5/2, 1:30: meet on City Hall steps, Broadway and Park Row. $5.

57TH STREET—Architecture and history, with Expectations, of Oyster Bay, L.I. (516-922-4285, evenings). 5/1, meet at 2, in front of Art Students League, 215 W. 57th St. $6.

MIDTOWN WEST—"Plazas and Promenades." 4/27 at 10 a.m.: meet St. Patrick's entrance, Fifth Ave. and 50th St. Small Journeys (533-6342). $5.

PROSPECT-LEFFERTS GARDENS—Tour of new official Historic District, ends with a brownstone visit. 5/1 at 1, meet at Grace Reformed Church, Bedford Ave. at Lincoln Rd., Brooklyn. Prospect Park Environmental Center tour (622-7686). $1 donation.

MARCHAIS TIBETAN COLLECTION/RICHMONDTOWN RESTORATION—A one-day trip to two Staten Island treasures. 5/1, meet at 11 a.m., S.I. Ferry Terminal Bldg., this side. Adventure on a Shoestring (265-2663). $15 includes all but lunch; wear walking shoes.

SPRING IN A MEDIEVAL GARDEN—Lecture tour of the gardens at the Cloisters, Ft. Tryon Park, by Susan Leach (923-3700). 5/1, 8, 15. Free with Museum contribution admission.

BROWNSTONE BROOKLYN—Neighborhoods include Brooklyn Heights, Park Slope, Clinton and Cobble Hills, others. Louis Singer, guide; bus leaves from Brooklyn Museum parking lot, Eastern Pkwy. (638-5000). 5/1 at 12:30. $11 (reservations a must).

REGULARLY SCHEDULED TOURS—Daily walks in Upper East Side Historic District, with Iris Gould's Landmark Tours (348-0140). Group size limited. $6... Lincoln Center (877-1800). Daily 1-hour tours, 10-5; every half hour in morning, hourly in afternoon (877-1800, ext. 512). From tour desk, concourse level. $4.25, students/seniors $3.75, children $2.75... Snug Harbor Cultural Center, Richmond Terrace and Snug Harbor Rd., S.I. (448-2500). Sun. at 2 from Administration Bldg. Visits 26 National Landmark buildings. $2, children $1... Garden tours at Wave Hill, Independence Ave. and 252nd St., Bronx (549-2055). Every Sun. at 2:15; meet at the greenhouse. Weekend gate adm.: $2, seniors $1, under 14 free. Tour, free... The Wetland trails. At Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). You can see pheasant, geese, early spring flowers, along this tidal estuary. Every Sun. at 1; meet at the gate; $1.

Sports

TENNIS—Tournament of Champions, with many of the top tour players. West Side Tennis Club, Forest Hills, Queens (268-6777). 5/2-6 at 1, $8. 5/7 at 1, $12. 5/8 at 12:30, $15. 5/9 at 1, $20.

BASEBALL—**N.Y. Mets:** Shea Stadium, Flushing (672-3000), $2-$7. Next home game, 5/6, vs. San Francisco... **N.Y. Yankees,** at Yankee Stadium (293-4300), Bronx. $1.50-$8.50. 4/27-29 at 8: vs. California; 4/30, 5/1 at 8, 5/2 at 2: vs. Seattle; 5/3, 5/4 at 8, vs. Oakland.

GYMNASTICS— Teams from schools including Walden, and from Y's and other centers, competing in Class III & IV compulsories. Walden School, 1 W. 88th St. (787-5315). 5/2, 11:40 a.m. $1, children 50 cents.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. $7, $12. Ticket info: 265-8600. 5/2 at 2:30, vs. Jacksonville.

RUNNING— Trevira Twosome Race, 10-mile event for male/female couples. 5/2, starts at 10:30 a.m. at Tavern on the Green, CPW and 67th St., winds up at same point. 4,000 are expected to run.

RUNNING—Hall of Fame mini-marathon, a 6.2-mile course, up and down the Grand Concourse. 5/1, at 11 a.m., from Bronx Community College campus, University Ave. and W. 181st St.

Children

VERY YOUNG ARTISTS—Pianist Mark Chow, violinists Elisabeth Chang and Claire Bright, clarinetist Daniel Gilbert, flutist Anne Hirky, oboist John Frisch. Beethoven, Chopin, Villa-Lobos, et al. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200). 5/2 at 11 a.m. $2.

HELP! IT'S A DRAGON—Theatre in a Trunk's newest musical. The Space at City Center, 135 W. 55th St. (921-7785). 5/1, 2, 8, 9, 15, 16 at 1 and 3; 5/4-6 at 1. $2.50.

NIGHTINGALE, a new opera, by Charles Strouse. First All Children's Theatre, with guest star John Schuck. 37 W. 65th St. (873-6400). Fri. at 7, Sat. at 3 and 7, Sun. at 2 and 5. $6.

HARLEQUIN AND COMPANY—Based on Molière, by On Stage, Children! Hartley House Theater, 413 W. 46th St. (246-9872). Sat. at 1:30 and 3:30. $2.50; adults $3.50.

THE EARLY SHOW—Musical revue, by youngsters aged 7-16. Riverwest Theater, 155 Bank St. (243-0259). Sat. at 3 (also Fri. and Sat. at 8). $7.

LEGENDS THREE—Historical, legendary, biblical themes, by Jewish Heritage Theater for Children.

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OTHER EVENTS

Flushing YM-YWHA, 45-35 Kissena Blvd. (461-3030). 5/2 at 2. $2.50.

A BUNCH OF OUT-OF-WORK ACTORS MAKING FOOLS OF THEMSELVES—By Teenage Mime/Theatre Experience. Studio R, 134 W. 28th St. (675-0006). Sat. and Sun. at 1. $3; adults $4.

CIRCUS CAPERS, by Alice May's Puppets, with Twee-Dee, the clown. Origami Center, 31 Union Square West (255-0469). Sun. at 2. $2.

PINOCCHIO—Nicolo Marionettes. New York Stage Works, 15 W. 18th St. (691-9106). Sat. and Sun. at 1. $3.50. Reservations necessary.

MICHAEL TAUBENSLAG PRODUCTIONS—"Mother Goose Magic Show," 5/2 at 1. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

PUPPET AND MAGIC THEATRE, with Arnold Kolodner. 78th St. Theatre Lab, 236 W. 78th St. (595-0850). Sat. at 2. $4.

JUAN BOBO—Musical puppet show. Repertorio Espanol, 138 E. 27th St. (889-2850). 4/28 at 11 a.m. $3.50.

CABARET FOR KIDS—Clowns, jugglers, magicians. City Lights N.Y., 347 Amsterdam Ave. (76th-77th Sts.) (580-1368). Sat. 12-2. $4. Hot-dog, pizza menu $2-$5.

BRONX ZOO—*The children's zoo is open for the season.* Also, 5/1-2: Wild Asia opens, with Astor, the baby elephant; dance, music, stories.

BEAUTY AND THE BEAST—Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Sat. and Sun. at 2. $2.

THE LITTLEST CLOWN, with the Pixie Judy Troupe. Pix's Place, at Wednesday's, 210 E. 86th St. (838-4346). Lunch, show, and "disco" dancing for the family. Every Sat., from noon. Show and dancing, $9.95. Lunch: children, $5; adults, $7.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $2.50; adults $3.50.

LITTLE PEOPLE'S THEATER CO.—"Three Little Pigs," Sat. and Sun. at 1:30. "Cinderella," Sat. and Sun. at 3. "Flash Gordon Saves the Universe," Sat. and Sun. at 11 a.m. Courtyard Playhouse, 39 Grove St. (765-9540). $3 for 1:30 and 3 shows, $2 for 11 a.m. show. Reserve.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). 5/2 at 3: Celeste Holm in "A Children's Introduction to Poetry." $2.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 5/1 at 11 a.m.: Captain Dan and Conrad; ventriloquism, comedy, magic. Free.

ALFRED MEETS THE PRINCESS—Children's Improv. Co., at New Media Rep. Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $3; adults $3.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

ME? TARZAN?—A marionette musical at Central Park's Marionette Theater, nearest CPW and W. 81st St. Reservations required (988-9093). Sat. at 10:30, 1, and 3. $1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. and Sun. at 1, 2:30, 4. $4 (reservations required; all adults must be with a child).

CHILDREN'S "NIGHTCLUB" REVUE—"**Youngstars,**" a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 and 5:30. $4 minimum, $2 cover.

METROPOLITAN MUSEUM—Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the 2nd-floor Children's Bookshop: Sat. and Sun. at 3: Storytime... 5/1 at 1:30: Doing Art Together, with Muriel Silberstein-Storfer. 5/2 at 1:30: Geometric Origami, with Rona Gurkewitz.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 1-5 Wed.-Fri. and Sun. 11-5 Sat. $1, adults $2. Multimedia museum. Games, demonstrations, etc. Also after-school workshops in many subjects... Story Theater, tales and games for ages 4-8. Wed. at 2, Thurs. at 3:30... New exhibit: To Catch an Image, thru 5/31. Early viewing devices, old cameras, film sculptures, photographic sculptures and flip-books, films... Sun.: special films at 1:30 and 3:30; 5/2: includes *Sesame Street* and *Electric Company*... 5/1: Animation Workshop, at 1:30 and 3.

HUDSON PARK PUBLIC LIBRARY, 10 Seventh Ave. So. (243-6876). 4/27 at 10:30 and 4: free films.

YORKVILLE PUBLIC LIBRARY, 222 E. 79th St. (744-5824). 4/29 at 4: free films.

HOW TO BECOME A COLLECTOR—Ellen Liman, who wrote *The Collecting Book,* talks on the why's and wherefore's, clubs to join, etc. Bring your own samples to show. Yorkville Public Library, 222 E. 79th St. (744-5824). 4/27 at 4. Free.

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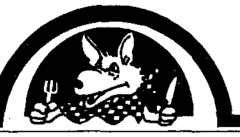

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $10 and under*
(M)	Moderate—Mostly $10-$25
(E)	Expensive—Mostly $25 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for a meal per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: cream of broccoli soup, crisp shrimp nuggets with orange plum sauce, roast duckling with bananas and lime. Res nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolò. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

THE COMMISSARY—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalan. Res. nec. D Mon.-Sat. 6-12:30. S Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4 **(M-E)** AE, DC, MC, V.

DOSANKO—19 Murray St., 964-9696. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-8. Closed Sat.-Sun. **(I)** No Credit Cards

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Br Sun. noon-3:30. Complete D Sun.-Thurs. Ent. **(M-E)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. from 6. **(M)** AE, CB, DC, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed duckling with chinese angelica in brown sauce. Res. sug. Open Sun.-Thurs. 11:30-10:30, Fri.-Sat. to 11. **(I)** No Credit Cards.

LA BANCHINA—200 Grand St., 431-5372. Casual. Italian. Spcls: veal chop Valdostana, striped bass alla livournaise, linguine alla Banchina. Res. sug. D Tues.-Thurs. 4-midnight, Fri.-Sat. to 1, Sun. 1-11. Private parties. Closed Mon. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: médaillons of pork with apples in brandy sauce, roast duck in green pepper-corn sauce, fresh fettuccine with garlic, broccoli & mushrooms. Res. sug. L Mon.-Fri. 11:30-4:30. D Sun.-Tues. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5:30-11, Sat. 5:30-midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(E)**. **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res nec. **(E)**. **Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Ent. 11 p.m.-4 a.m. **(M)** AE.

Greenwich Village

ASTI—13 E. 12th St., 741-9105. Arias by staff and diners. Casual. Italian. Res. sug. D only Tues.-Thurs. & Sun. 5-1 a.m., Fri.-Sat. to 1:30. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettuccine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D daily 5-11:30. Complete D. Piano nightly. Free D parking. **(M)** AE, CB, DC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. **(M)** AE, DC, MC, V.

EL CHARRO—4 Charles St., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I-M)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(M)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun., Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L daily noon-3. D daily 4-9. S 9-midnight. Ent. nightly. **(M)** AE, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. nightly. Private parties. **(M)** AE, CB, DC, MC, V.

KING LEE PALACE—33 Greenwich Ave., 989-9060. Casual. Hunan-Mandarin. Spcls: ocean flavor prawns, veal hunan style, sesame chicken. Res. nec. L daily noon-3:30. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 2 a.m. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: baked tilefish, veal alla Borgia, chicken Valdostana. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: shrimp with dill, rack of lamb Provençal. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri.-Sat. to 1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. D Mon.-Fri. 5-11, Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Fri. 5-8, Sat. to 10:30. Free parking. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

WEST 4TH STREET SALOON—174 W. 4th St., 255-0518. Casual. American-Continental. Spcls: Greek salad, tortellini crema, double pork chops. Res. sug. L Mon.-Sat. 11-5. D daily 5-midnight. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 3 a.m. Ent. Br Sun. 11-5. Private parties. **(M)** AE, CB, DC.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(M)** AE, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. **(M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I)** AE, DC, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(M)** AE, CB, DC, MC, V.

HAKUBAI—66 Park Ave., at 38th St., 686-3770. Casual. Japanese. Spcls: sushi, tempura, sukiyaki. Res. sug. L daily noon-2. D daily 6-10. Complete L & D. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. British-Continental. Spcls: roast duckling à l'orange, veal porterhouse steak, Cornish pasty. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Br. Sat.-Sun. noon-4. Pianist Wed.-Sat. & Br Sun. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, paella, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, MC, V.

LA COUPOLE—2 Park Ave., at 32nd St., 696-0100. Casual. French brasserie. Spcls: cassoulet, choucroute, pot-au-feu, steak au poivre. L Mon.-Fri. noon-4. D daily 6-2 a.m. Br Sat.-Sun. noon-4:30. **(M)** AE, CB, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish-English. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. **(I-M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. **(I-M)** AE, CB, DC, MC, V.

RISTORANTE DOMENICO—120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spcls: veal piccante, red snapper marichiaro, lobster fra diavolo. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, Park Ave., 42nd St., (Grand Central). 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. **(I-M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., 989-9225. Dress opt. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, lobster, seafood salad. Res. sug. Open daily noon-midnight. **(M)** AE, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Casual. Continental-Nouvelle. Spcls: Ballroom pillow of chicken, marinated saddle of lamb poivrade, baked brook trout and salmon ricard, sorbet. Res. sug. D daily 6-11. S daily 11-2. Ent. **(M-E)** AE, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: tortellini, milk-fed veal, boneless roast duckling. Res. sug. L Tues.-Sun. 11:30-2:30. D Mon.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. to 10:30. Pianist Jorge Rios nightly. Private parties. **(M)** AE, V.

43rd-56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-2:30. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: calves liver dill, lacquered roast duckling, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. 3:30-11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 4. Br Sun. 11:30-4. D Sun. 4:30-11. **(I)** AE, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1 a.m. Valet parking after 6. **(I-M)** AE, CB, DC, MC, V.

DOSANKO—135 E. 45th St., 697-2967. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-9:30, Sat. noon-8. Closed Sun. **(I)** No Credit Cards

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(E)** AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. S to midnight (exc Sat.). Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Dress opt. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5 (cover dinner). Complete L. **(E)** AE, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, DC, MC, V.

LE CYGNE—53 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscaiola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MAHARLIKA—556 Fifth Ave., bet. 45th & 46th Sts., 575-7802. Casual. Phillipine. Spcls: chicken & pork adobo, sizzling bangus, bifstik Filipino. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1 hr later. Ent. Mon.-Sat. from 9 p.m. **(M)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to midnight. **(M)** AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M-E)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice-cream L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m.Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

ARAGAWA—36 W. 56th St., 541-5137 Jacket required. Continental-American. Spcls: steak, veal chops, charcoal broiled chicken. Res. nec. L Mon.-Sat. 11-3. D Mon.-Sat. 5-11. Closed Sun. **(E)** AE, DC, MC, V.

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. D Mon. 4-8, Tues.-Sat. 4-midnight. Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. No min. or cover. Parties. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BEGGARS BANQUET—125 W. 43rd St., 997-0959. Casual. American. Spcls: steak, chicken piccata, spaghetti carbonara. Res. sug. L Mon.-Sat. 11:30-5. D Mon. 5-9, Tues.-Sat. to 11. Closed Sun. **(I-M)** AE.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-1 a.m., Fri.-Sat. to 2, Sun. 2 p.m.-1:30 a.m. **(I-M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. **(M)** AE, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open Mon.-Fri. noon-2 a.m., Sat.-Sun. from 5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30, Sun. 4-11. Pre-theater D 5-9. **(M).** AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535. Dress opt. Spanish. Spcls: paella, mariscadas. Res. sug. L Mon.-Fri. noon-3. D daily 3-11. **(I-M)** AE, DC, MC, V.

FALSTAFF—870 Seventh Ave., at 56th St., in the NY Sheraton Hotel, 247-8000. Pub-style. Spcl: 20-oz steak. L Mon.-Fri. noon-2:30. D daily 5:30-11. Complete D. Pianist Mon.-Fri. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. nec. Open noon-midnight daily. **(M-E)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1 hr later. **(I-M)** AE, DC, MC, V.

IL GATTOPARDO—45 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. 11-3 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: stone crab, veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish,

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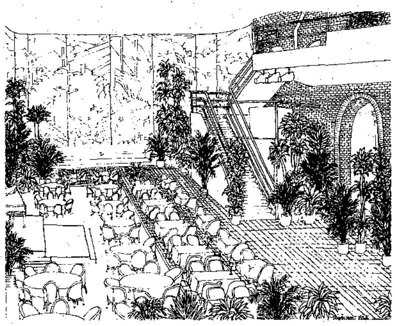

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roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA MILONGA—742 Ninth Ave., at 50th St., 541-8382. Casual. Spanish-Italian-Argentine. Spcls: mixed grill, paella, homemade ravioli. Res. sug. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 4 a.m. Ent. Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11. After-theater dining. Private parties. Closed Sun.& holidays. **(M)** AE, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcl: steak au poivre flambé. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, *costoletta* Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free 3-hr. parking after 6 p.m. Parties. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikka. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. *Pianist Ann Hampton* Callaway Mon.-Sat. 7-11. **(E)** AE, CB, DC, MC, V.

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater S to 12:30. Parties. **(M-E)** AE, CB, DC, MC, V.

THE SLATE STEAK HOUSE—852 Tenth Ave., at 56th St., 581-6340. Casual. Steak & prime ribs in upstairs room. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Casual. French-Continental. Spcls: U.S.D.A. prime shell steak, rack of lamb, veal scaloppine. Res. sug. D Tues.-Sun. 5-midnight. S midnight-1:30. Paul Roth Wed.-Sat. at midnight. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. *Dress opt. Northern Italian. Spcls:* paglia e fieno, scaloppine Anna Elisabetta, mignonette Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

ANCHE VIVOLO—222 E. 58th St., 308-0112. Dress opt. Italian. Spcls: zuppa di pesce, veal chop Valdostana, *pollo al cognac. Res. sug.* L *Mon.-Fri. noon*-3. D Mon.-Sat. 5-11:30. **Also Vivolo, 140 E. 74th St.,** 737-3533. D only Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued baby back ribs, incl. shrimp & salad bar, beer, wine or *sangria* with *dinner*. L Mon.-Sat. 11-4. D daily 4-11. **(I-M)** AE, DC, MC, V.

DA CESARE—151 E. 60th St., 838-7995. Jacket required. Italian. Spcls: pappardelle alla messalina, carrie di vitello alla Cesare, pollo alla lucullo. Res. sug. Open Mon.-Thurs. noon-10:30, Fri.-Sat. to 11:30. Guitarist Tues.-Sat. Private parties. Closed Sun. **(M)** AE, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(M)** MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRATTORIA PINO—981 Third Ave., at 59th St., 688-3817. Casual. Italian. Spcls: pasta, Italian pizza, stuffed artichoke hearts. Open Mon.-Sat. 11:30 a.m.-2 a.m., Sun. 1-11. **(I)** AD, DC.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BISTRO DO BRASIL—1371 First Ave., at 74th St., 734-8318. Casual. Brasilian. Spcls: feijoada, camaroa à paulista. Res. sug. L daily noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist Fri.-Sun. **(M)** AE, DC.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **Seafood Room:** Formal. Oriental Seafood. D daily 5:30-1:30. Res. sug. **(M-E)** AE, DC.

IL FIORE—407 E. 70th St., 879-6960. Casual. Northern Italian. Spcls: zuppa di pesce, veal fantasia, pollo agli agrumi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11:30. Private parties for 40. Closed Sun. **(M)** AE, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

L'AIGLON—1568 First Ave., at 81st St., 628-4100. Dress opt. Continental-Nouvelle. Spcls: seasonal fresh seafood, striped bass maison, spring rack of lamb. Res. nec. D daily 5:30-11:30. Private parties. **(M)** AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M-E)** AE, DC, MC, V.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. **(M-E)** AE, DC, MC, V.

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Quartet
Apr. 27-May 2
HANK JONES
& The Great Jazz Trio
w/ Ron Carter & Mel Lewis,
featuring Carol Fredette
May 4-9
FAT TUESDAY'S
OPEN TUES. THRU SUN.
17th St. & 3rd Ave.
533-7902

RESTAURANT DIRECTORY

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: seafood Savannah, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: lotte niçoise, boudin of seafood with lobster sauce, beef stew zinfandel, Maxwell's dessert sampler. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime *steak, chops, ribs, fresh fish daily,* salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. *Spcls: pasta with mussels, basil & tomato* sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** *Formal. French-International.* Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. International. Spcls: fresh fish, prime ribs, chicken & vegetable tempura. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 4 a.m. Br Sat.-Sun. noon-4. Ent. Private Parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with *brandied apricots, boned duck* with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. **(E)** AE, DC, MC, V.

TICKER'S STEAK HOUSE WEST—320 Columbus Ave., at 75th St., 799-4073. Casual. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Thurs. 4-after midnight. S Fri.-Sat. 4-4. Mon.-Thurs. spcl. D menu. Jazz Fri. & Sat. **(I-M)** AE, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—*3121 Ocean Ave.,* 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. *Casual. French. Spcls: poached* salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. **(M)** MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-*midnight, Fri.-Sat. to 3 a.m.* Free valet parking. **(M)** No Credit Cards.

Queens

AMBER LANTERN—Flushing, 150-24 Northern Blvd., 445-9500. Dress opt. Continental-American. Spcls: veal zangara, fresh fish daily. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 2 a.m. Br Sun. 11-3. Ent. & dancing. Private parties 10-200. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

DAZIE'S—Sunnyside, 39-41 Queens Blvd., 786-7013. Casual. Italian. Spcl: veal armando. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Thurs. 4-11, Fri. to midnight, Sat. 2-midnight, Sun. 2-11. Complete L & D. Ent. Fri.-Sun. eve. Free parking. **(M)** AE, CB, DC, MC, V.

EL INCA—Jackson Heights, 85-01 Roosevelt Ave., 672-7756. Jacket required. Spanish-Continental. Spcls: paella Valencianna, Ecuadorian rice, seafood casserole. Res. sug. Open Mon.-Fri. noon-midnight, Sat. 1 p.m.-3:30 a.m., Sun. to 1 a.m. Private parties. Ent. nightly. **(M)** AE, CB, DC, MC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

SUSHI KAZU—Flushing, 41-32 Main St., 939-4004. Japanese. Tatami room. Sushi bar. Spcl: shabu shabu. D Mon.-Tues., Thurs.-Fri. 5-11, Sat. noon-11, Sun. noon-10. Complete D. Free parking. Closed Wed. **(I-M)** AE, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. *Complete L.* Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 4/30, 5/1, Jaki Byard Trio. No credit cards.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 4/30, 5/1, The Capris; Willie Winfield & The Harptones; Eugene Pitt & The Jive Five; The Mystics. 5/2, The Raybeats; Nancy West. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues., singer pianist Arthur Siegel. Blues singer Alberta Hunter with pianist Gerald Cook and Jimmy Lewis on bass, Wed.-Sat. at 9 & 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 4/28, Charles O'Hegarty. 5/1, The Blue Flame String Band. 5/2, Guy Davis. Shows at 8:15. No credit cards.

FAT TUESDAY'S—190 Third Ave., 533-7902. 4/27-5/2, Milt Jackson Quartet, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 4/27, The Inhalers; Chet Bolins; The All. 4/29, Beau Jeste. 4/30, Squirrels from Hell; The Steve Haggard Band. 5/1, The Swing; The Steadies. 5/2, Keystone; Maji; Para Music. Showtimes at 10:30 & 12:30. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 4/27, 5/4, Cliff Eberhardt Band. 4/28, 29, Jesse Winchester. 4/30, Livingston Taylor; Andy Breckman. 5/1, Elizabeth Cotton; Mike Seeger. 5/2, The Battlefield Band. Shows at 9:30 & 11. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 4/26, 5/3, Bob Cunningham & Bross Townsend. 4/27-5/1, Dakota Staton. 5/2, Top Shelf featuring Reggie Workman, John Stubberfield, Howard Johnson, Micky Tucker & Warren Smith. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Joe Puma Trio featuring Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** Fri. & Sat. at 11 p.m. Andre de Shields. 4/28 at 8:30, Jeffrey Passero. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-midnight, Roger Paige Trio. Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 4/28, Guilherme Franco's PE-DE-BOI Samba Band. 4/29, New York Samba Band. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 4/27-5/1, pianist Ray Bryant with Jimmy Rowser on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 4/26, 27, Paquito D'Rivera Quintet. 4/28-5/1, Woody Shaw. AE, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. 4/26-5/8, Kenny Rankin, Mon.-Thurs. at 9 & 11; Fri. & Sat. at 10 & midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Pianists Dave Frishberg and Murray Grand, two sets Tues.-Sat. beginning about 9:15. Mon., The New Orleans Funeral & Ragtime Band. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 4/26, Etta James and Band. 4/27, Shade. 4/28, Taxi. 4/29, Eve Moon. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 4/26, 360. 4/27, T Connection. 4/29, 30, Kid Creole. 5/1, Tommy Tutone. 5/3-5, Graham Parker. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30, 11:30. 4/27, Chuck Loeb and Friends. 4/28, Hamiet Bluiette. 4/29-5/2, Jimmy Heath, Ron Carter, Art Taylor, Slide Hampton, Cedar Walton. MC, V.

S.N.A.F.U.—Sixth Ave. at 21st St., 691-3535. 4/27, American Boy. 4/28, Curved Units. 4/29, Marc Black Band. 4/30, Vacations. 5/1, Lina Koutrakos. 5/2, Nikki Cole. AE, MC, V.

STAR AND GARTER—105 W. 13th St., 242-3166. Sun.-Thurs. Johnny "Blue Boy" Perry. 4/30, 5/1, Turner & Kirwin of Wexford. AE.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 4/26, 5/2, Janet Lawson. 4/27-5/1, James Moody. 5/4-8, Budd Johnson. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 4/27-5/8, Pauletta Pearson, Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Tues., The Uptown Horn Band. Wed.-Sat. at 9 & 11:30, blues singer-pianist Charles Brown. No credit cards

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 4/26, Mel Lewis Big Band. 4/27-5/2, Richie Cole Quintet. No credit cards.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant. Sun. guitarist Gene Bertoncini plays from 6:30-11:30. Thru 5/1, guitarist John Basile with Michael Moore on bass, music starts Mon.-Thurs. 9:30, Fri.-Sat. 10:30. AE

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 4/26, Soozie and High in the Saddle. 4/27-29, The Larry Franklin Band. 4/30, 5/1, Blackwater. 5/2, Johnny Jake Band. 5/3, Cadillac Ranch. 5/4, Dixie Doughboys. 5/5, Peach Fish Pie. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 4/26, Joe Sun plus Eddie Condon. 4/27, Marshall Chapman plus Gabe Johnson and the Trailhand Band. 4/28, Charlie Musselwhite and J.B. Hutto. 4/29, Iron City House Rockers. 4/30, 5/1, Cobble Mountain Band & Inside Straight. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC.

SUNDOWN—227 E. 56th St., 755-1725. Country & Western music plus dancing nightly, from 8-4 a.m. Shows at 10. No credit cards.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

DANGERFIELD'S—1118 First Ave., 593-1650. 4/26-5/1, comedian Chance Langton and vocalist Susan Richardson, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic Cabaret with professional magicians, Fri. & Sat. Thru 5/23, Dick Brooks, Jeff Justice, Peter Kougasian. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., singer Pamela Smith. Thurs., singer Guy Davis. Fri.-Sat. magician Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. 4/26-6/5, Hey Jackson Trio. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th St., 752-0200. Split-level supper club. Pianist-singer Lea Wiley with Bill Pollack on bass, for listening/dancing nightly (except Sun.) from 8. **In the Lounge:** pianist-singer Baba Mota. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Irving Fields Trio, Mon.-Thurs. 6-11, Fri. 7- midnight, Sat. 8-1 a.m. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th St., 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. Every Wed. from 9-2 a.m., dancing to Stan Rubin's Swing Era Big Band. AE, DC, MC, V.

Floor Shows/Cabaret

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with *cabaret* Tues.-Sat. 4/28, Judy Kreston with David Lahm. 5/1, Michael Owen. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. Thru 5/22, Georgina Granados and the Rythm Explosion, nightly at 9:30 & midnight. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

CLUB IBIS—151 E. 50th St., 753-3884. Continental restaurant with exotic decor. Thru 5/2, comedienne Pudgy, twice nightly 9 & 11:30, except Mon. 5/4-9, Lynne Carter. Upstairs: **El Sultan,** with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

THE DIVE—257 W. 29th St., 695-4516. The Dive's Cabaret Review, Fri. at 10, Sat. 9:30 & 11:30. Cheek-to-cheek dancing between and after shows to the Three Play Orchestra. No Credit Cards.

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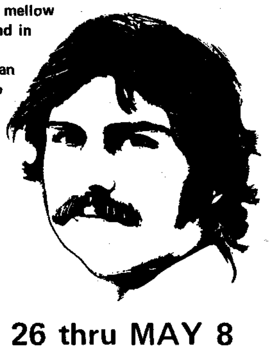

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NIGHTLIFE

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 4/27 at 8:30, Craig Pomeranz. Thru 5/29 at 11, Charles Pierce. 4/26. AE, DC, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 4/30, 5/1, singer Maureen McGovern. Shows at 11. AE, CB, DC, MC, V.

LA CHANSONNETTE—890 Second Ave., 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavour, Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, *"Live from Altoona"* a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' TIMES SQUARE—147 W. 43rd St., 869-4200. **Broadway:** 4/29-5/1, at 11, "Annie's" Martin Charnin with Kim Criswell & Sasha Charnin. 5/6-8, Laurie Beechman. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Wed. & Sun. at 9, Thurs.-Sat. at 9 & midnight, *"Forbidden Broadway"*, a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. Fri. & Sat. *Panache.* 4/26, Kerry Wolf. 4/27, 29, Frances Koll. 4/28, Vickie Phillips. 5/3, Frank Almroth. 5/5, Loria Parker. Shows at 8:30 & 11:30. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Broadway Follies"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Thru 5/2, "A Salute to Israel" revue starring Aris San with Gabi Shoshan & Julie George, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** Sun. at 6 & 8; Jeanie Bennett with Lynn Welshman and The Tentet Jazz Band, at 9:30 & 11:30. "That's Entertainment" a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 and midnight. Dancing to the Lynx Trio. AE, CB, DC, MC, V.

WEST BANK CABARET—407 W. 42nd St., 695-6909. 4/28, "A Festival of Cabaret Entertainment." 4/29, Carolyn Dahl; Gayton Scott, Sheree Sano & Mike Kessel. 4/30, Christine Ranck. 5/1, Cymelia Cara; Jonathan Soloman. AE, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross, his piano, his songs, every Wed.-Sat. 9 to 1 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Flutist Herbie Mann, Tues.-Thurs. at 10 & 11:30, Fri. & Sat. 9:30, 11:30 & 1 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 6/26, Bobby Short Tues.-Sat., 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, Thurs.-Fri. 5:30-10:30, Sat. 8:30-1:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Kismet Lounge:** singer Peter Dean and pianist Buddy Weed, from 6 to midnight, Mon.-Fri. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Bob Gerardi. **Sybils:** Pianist/singer Confrey Phillips, Mon.-Sat., at 9 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Bob Gerardi plays Wed. & Thurs. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Mon. 9-1, Tues.-Fri. 6-7:30. Pianist/singer Chris Barrett, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Roger Stanley Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Ann Hampton Callaway entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, thru 5/8, International Fox, Mon.-Sat. at 10:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. **King Cole Room:** Thru 5/1, "More of Loesser" starring Robert Morse, Lynne Thigpen, Liz Callaway, Regina O'Malley, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Astor's:** Thru 5/1, Dee Dee Kelly and The New York Express, Mon.-Thurs., 9-1 a.m., Fri. & Sat., from 10-2 a.m. AE, CB, DC, MC, V.

TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. **Hideaway:** Pianist/singer George Feyer Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

WESTBURY—Madison Ave. & 69th St., 535-2000. **Polo Bar:** Restaurant with entertainment featuring singer/pianist Michael Roberts Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon. Bob Solone Tues. David Brunetti Wed. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Indian restaurant with sitarist Dr. Shyam Yodh playing nightly from 6:30-10:30. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues. from 10, pianist-singer Charles Cochran. Wed.-Sun., 10:30-2 a.m., Jimmy Lyon plays. Sun. from 9, The Ruby Braff Trio. AE, CB, DC, MC, V.

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Bob Amaral. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 5/1, pianist-singer Joe Derise, plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 4/26, Beth Halligan. 4/27, Dan Petrovich. 4/28, Jeffrey Essmann. 4/29, Semina de Laurentis. 4/30, Celeste. 5/1, Karen Mason with Brian Lasser. 5/2, Joel Blum. 5/3, Judith Hurst. No credit cards.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant with singer-pianist Mario Leone nightly from 10-2 a.m. AE, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, and pianist Frank Owens, Tues.-Sat., 11:15 to closing. AE, DC.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Song stylist Louis Hancock at the piano, with Bobby Arkin on bass, Thurs. 8-midnight, Fri.-Sat. 9-1 a.m. AE, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl., 473-9762. Fri.-Tues., pianist Lance Hayward; Jim Roberts & Friends play Wed. & Thurs. AE, MC, V.

RADIO HIGHLIGHTS

Wed., Apr. 28

2:06/WQXR-AM/FM—Dvorak: Serenade in d, Op. 44, for 10 Wind Instruments, Cello & Double-Bass.
3:00/WNCN—Rodrigo: Fantasia for a Courtier (Galway/Mata).
WNYC—Great singers perform forgotten operas.
4:00/WNCN—Weber: Sym #1 in C, Op. 19 (Bottcher).
5:00/WNCN—Grieg: Old Norwegian Romance with Variations for Large Orch, Op. 51 (Abravanel).
5:06/WQXR-AM/FM—Tchaikovsky: Andante Cantabile from Qt #1 in D, Op. 11.
6:00/WNCN—Bach: English Suite #2 in a (Argerich).
6:30/WNYC—Haydn: Sym #94 in G "Surprise" (Previn).
7:00/WNCN—Ellington: Soda Fountain Rag; New World A-Coming (Werner).
8:00/WNYC—Works by **Steve Reich.**
8:06/WQXR-AM/FM—Dawson: Negro Folk Sym.
10:00/WNCN—Falla: El Amor Brujo (Spanjaard).
11:00/WNYC—Schubert: Qt in E-Flat, Op. 125, #1 (La Salle Qt).

Thu., Apr. 29

2:06/WQXR-AM/FM—Mozart: Sym #39 in E-Flat. **Milhaud:** Le Boeuf Sur le Toit (The Nothing Doing Bar).
3:00/WNCN—Dunstable: Agincourt Hymn (Biggs).
WNYC—Music by **Krzysztof Penderecki.**
4:00/WNCN—Copland: Appalachian Spring (Mehta).
5:00/WNCN—Schubert: Minuet & Finale in F (de Waart).
5:06/WQXR-AM/FM—Smetana: Bohemian Dance #1 "Furiant."
6:30/WNYC—Handel-Beecham: The Faithful Shepherd Suite (Beecham).
7:00/WNCN—Brahms: Waltzes, Op. 39, #15-16 (Bauer).
8:00/WNCN—Vivaldi: Cto for 2 Guitars in G (P Romero, G. Romero).
WNYC—J. Haydn: Qt in E, Op. 54, #3.
8:06/WQXR-AM/FM—Shostakovich: Sym #6.
10:00/WNCN—Weber: Lieder (Schreier, Ragossnig).
11:00/WNCN—Beethoven: Trio for 2 Oboes & English Horn in C, Op. 87 (Holliger, Elhorst, Bourgue).

Fri., Apr. 30

2:06/WQXR-AM/FM—Hindemith: Concert Music for Strings & Brass.
3:00/WNCN—Offenbach: Les Belles Americaines: Waltz (Fiedler).
WNYC—Schoenberg: Serenade.
4:00/WNCN—Prokofiev: Sym #5 in B-Flat, Op. 100 (Oistrakh).
5:06/WQXR-AM/FM—Schubert: The Brooklet.
6:00/WNCN—Delius: Florida Suite (Beecham).
7:00/WNCN—Lehar: Gold & Silver Waltz (Barbirolli).
7:30/WNYC—Rameau: Hippolyte et Aricie (Baker, Hickey, Tear, Shirley-Quirk, Lewis).
8:00/WNCN—Lalande: Syms for the King's Supper (Colombo).
8:06/WQXR-AM/FM—Messiaen: L'Ascension: 4 Symphonic Meditations.
9:00/WNCN—Stravinsky: Mass; Motets (Dessoff Choirs). *Recorded at Merkin* Concert Hall, Abraham Goodman House.
9:06/WQXR-AM/FM—Haydn: Trumpet Cto in E-Flat (Muti).
11:00/WNYC—Debussy: Violin & Piano Sonata (Szigeti, Bartok).

Sat., May 1

10:00 a.m./WNCN—Mozart: Sym #34 in C (Mehta).
10:06 a.m./WQXR-AM/FM—Satie: Gymnopedies #1 & #3.
11:00 a.m./WNCN—Balakirev: Suite for Piano 4-Hands (Boldrey, Buccheri).
12:00/WNCN—Delibes: Sylvia: Ballet Suite (Golschmann).
WNYC—Gershwin: An American in Paris (Tilson-Thomas).
12:06/WQXR-AM/FM—Rimsky-Korsakov: Capriccio Espagnol.
1:00/WNYC—Haydn: Violin & Keyboard Cto (S. Weiss, J. Weiss/Thomas).
2:06/WQXR-AM/FM—Donizetti: L'Elisir d'Amore.
3:00/WNCN—Satie: Gnossienne #3 (Clidat).
WNYC—Madrigals & Masques: Renaissance music-making, intimate & ceremonial (Rooley).
5:00/WNCN—Liszt: Campanella (Clidat).
5:06/WQXR-AM/FM—Dvorak: Prague Waltzes.
6:00/WNCN—Chasins: Flirtation in a Chinese Garden (Keene).
6:30/WQXR-AM/FM—R. Schumann: 8 Part Songs for Women's Voices.
7:00/WNCN—Sowerby: From the Northland (Dixon).
8:00/WNCN—Poulenc: Chemins de l'Amour (Ameling, Baldwin).
WNYC—Marian McPartland's Piano Jazz: Conversations & performances by keyboard artists.
9:00/WNCN—Rubinstein: Cello & Piano Sonata #2 in G, Op. 39 (Dobos, Marciano).
9:06/WQXR-AM/FM—Dvorak: Sym #4 in D, Op. 13 (Ceccato).
11:00/WNCN—Schubert: Schone Mullerin, Op. 25, #8-14 (Wunderlich, Giesen).
WNYC—Rachmaninoff: Suite #1 for 2 Pianos (Ashkenazy, Previn).

Sun., May 2

9:06 a.m./WQXR-AM/FM—Schutz: Symphonie Sacrae, "Der Herr ist mein Licht."
10:00 a.m./WNCN—Operathon '82: A special celebration of the New York City Opera as the American National Opera. Interviews, features & recordings; the program will highlight the operas, artists & productions scheduled for Fall '82. With General Director Beverly Sills. A special feature of Operathon '82 will be a live concert from WNCN's performance studio this evening.
WNYC—Saint-Saens: Cello Cto in a, Op. 33 (Du Pre/Barenboim).
10:06 a.m./WQXR-AM/FM—Copland: Applachian Spring.
12:00/WNYC—Bernard Pommier plays Sonatas #25 & #19 from the Beethoven piano sonata cycle. Guitarist **Andres Segovia** reflects on his life.
2:06/WQXR-AM/FM—Bach: Brandenburg Cto #5 in D.
3:06/WQXR-AM/FM—Prokofiev: Classical Sym (Kubelik).
5:06/WQXR-AM/FM—Music & conversation with the **Cleveland Qt.**
6:00/WNYC—Hindemith: Violin & Piano Sonata, Op. 25, #4.
7:06/WQXR-AM/FM—Mendelssohn: Capriccio Brillant in b, Op. 22.
8:00/WNYC—Liszt: Piano Cto #2 in A (Watts/Slatkin).
8:06/WQXR-AM/FM—Rossini: Moses.
11:00/WNYC—Geminiani: Cello Sonata #3 in C (Pleeth, Webb, Hogwood).

Mon., May 3

2:06/WQXR-AM/FM—Menotti: Piano Cto in F
3:00/WNCN—d'Indy: Istar, Op. 42 (Dervaux).
WNYC—Aho: Sym #4.
4:00/WNCN—Quantz: Trio (Horak, Klement, Posta, Kredba).
5:06/WQXR-AM/FM—Mouret: Fanfares for Trumpets, Kettledrums, Violins & Oboes.
6:00/WNCN—Beethoven: Minuets (Hirsch).
6:30/WNYC—Berlioz: Les Troyens: Orchestral Excerpts (Kapp).
7:00/WNCN—Dupre: Prelude & Fugue #1 in e (Dupre).
8:00/WNCN—Schubert: Sym #4 in c "Tragic" (Abbado).
WNYC—Diabelli: Serenade for Flute & Guitar (Nagel, Klatt).
8:06/WQXR-AM/FM—Brahms: Sym #1 in c.
9:06/WQXR-AM/FM—Paganini: Variations of Di tanti palpiti, Op. 13 (Masur).
10:00/WNCN—Beethoven: Qt #12 in E-Flat, Op. 127 (Mann, Carlyss, Rhodes, Krosnick). Recorded at the 92nd St. YM-YWHA.
11:00/WNYC—Purcell: Trio Sonata #8 in b (Pini, Tunnell, Pini, Lester).

Tue., May 4

2:06/WQXR-AM/FM—Chopin: Piano Cto #1 in e, Op. 11.
3:00/WNCN—Beethoven: Horn & Piano Sonata in F, Op. 17 (Brain, Matthews).
WNYC—Benson: Dream Net.
4:00/WNCN—Mendelssohn: Piano Trio #1 in d, Op. 49 (Beaux Arts Trio).
5:06/WQXR-AM/FM—Charpentier: Depuis le jour: Act III from Louise.
6:00/WNCN—Albeniz: Suite espanola: Legenda "Asturias" (Clidat).
6:30/WNYC—Milhaud: La Creation du monde (Herrmann).
7:00/WNCN—Liadov: Music Box in A, Op. 32 (Kann).
8:00/WNCN—Bach: Cto for 2 Violins in d (Szeryng, Hasson/Marriner).
WNYC—Vivaldi: Cto in g "La Notte" (Secolo Barocco).
8:06/WQXR-AM/FM—Tartini: Francescatti—Variations on a Theme of Corelli.
9:00/WNCN—Satie-Debussy: 2 Gymnopedies (de Waart).
9:06/WQXR-AM/FM—Mozart: Qnt for Piano & Winds in E-Flat.
11:00/WNCN—Haydn: Piano Trio #36 in E-Flat (Beaux Arts Trio).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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4 WNBC 212-664-4444
5 WNEW 212-535-1000
7 WABC 212-887-7777
9 WOR 212-764-7000
11 WPIX 212-949-2428
13 WNET 212-560-2000
21 WLIW 516-454-8866
31 WNYC 212-566-3112
H HOME BOX OFFICE 212-484-1100
S SHOWTIME 212-880-6600
U UPTOWN 212-942-7200
W WOMETCO (WHT). 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
4 Health Field
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Thu/Mixed Nuts
Mon/**Movie:** Hot Lead and Cold Feet
Tue/**Movie:** Charlie, the Lonesome Cougar. Part I.
S Thu/Wild Babies
Tue/Mulefeathers

6:25
4 Today in New York
7 Listen and Learn

6:30
2 Captain Kangaroo
5 Popeye
11 Hot Fudge
13 Wed-Fri,Tue/Captioned News
Mon/Inside Albany
H Wed,Fri/The Remarkable Rocket
S Thu,Tue/**Movie:** Rainbow

6:45
21 A.M. Weather

7:00
2 Morning
4 Today
5 Great Space Coaster
7 Good Morning America
9 Jimmy Swaggart
11 Josie and the Pussycats
13 Nightly Business Report
21 Lilias, Yoga and You
H Wed/**Movie:** Hard Country
Thu/**Movie:** The Last Chase
Fri/Sneak Preview
Tue/**Movie:** Charlie, the Lonesome Cougar. Part I.
S Thu/Ida Makes a Movie
Fri/Fractured Flickers

7:30
5 Woody & Bugs
9 Jim Bakker
11 MGM Cartoons
13 MacNeil/Lehrer Report
21 Wed-Fri, Tue/L.I. Newsview
Mon/ Washington Mainstream
H Fri/**Movie:** The Big Red One
S Wed/**Movie:** Bedknobs and Broomsticks
Thu/**Movie:** The Nude Bomb
Fri/**Movie:** The Odd Couple
Mon/Mulefeathers

8:00
11 Tom and Jerry
13 Wed-Fri/N.J. Nightly News
Mon/Inside Albany
21 Sesame Street
H Mon/**Movie:** Ruckus
Tue/**Movie:** Despair
S Tue/**Movie:** Murder Among Friends

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Magilla Gorilla
13 Over Easy

9:00
2 World of People
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 Straight Talk
11 Flipper
13 Sesame Street
21 Instructional School Service through 3 p.m.
H Wed/Flashback: Fire at the Cocoanut Grove
Thu/Time Was. . . the 50's
S Thu/Lola Falana
Mon/The Last of the Caddoes

9:30
2 Jokers Wild
5 My Three Sons
7 Good Morning New York
11 Gentle Ben
H Fri/What on Earth?
Mon/The Strange Death of the Desert Fox
S Wed,Fri,Mon/Aerobicize

10:00
2 One Day at a Time
4 Diff'rent Strokes
5 Waltons
9 Romper Room
11 Civic Programming
13 Instructional programming thru 4 p.m.
H Wed/Vanities
Thu/**Movie:** Gigi
Fri/**Movie:** Ruckus
Mon/**Movie:** A Force of One
Tue/**Movie:** The Four Seasons
S Wed/**Movie:** The Brothers Karamazov
Thu/**Movie:** Something of Value
Fri/**Movie:** I'll Cry Tomorrow
Mon/**Movie:** The V.I.P.s
Tue/**Movie:** All the Fine Young Cannibals

10:30
2 Alice
4 Wheel of Fortune
W Wed/**Movie:** Rock, Rock, Rock
Thu/**Movie:** Little Dragons
Fri/**Movie:** Cafe Express
Mon/**Movie:** The Incredible Shrinking Woman
Tue/**Movie:** Who Says I Can't Ride a Rainbow?

11:00
2 Price Is Right
4 Texas
5 Hour Magazine
7 Love Boat
9 John Davidson
11 Medical Center

11:30
H Thu/**Movie:** Despair
Fri/Sneak Preview
Mon/**Movie:** Smokey Bites the Dust

12 **NOON**
2 Tattletales
4 Doctors
5 Midday
7 Family Feud
9 News
11 Candid Camera
H Thu/**Movie:** Nobody's Perfekt
Fri/Flashback: Fire at the Cocoanut Grove
Tue/Sneak Preview
S Thu/**Movie:** Oh, God!
Fri/**Movie:** Seems Like Old Times
Mon/**Movie:** Starting Over
Tue/**Movie:** Stir Crazy

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Inn Midday Edition
H Tue/**Movie:** The Outlaw Josey Wales
S Wed/**Movie:** Starting Over

1:00
2 As the World Turns
4 Days of Our Lives
7 All My Children
9 Tic Tac Dough
11 700 Club
H Fri/The Ordeal of Patty Hearst
Mon/**Movie:** Take This Job and Shove It

1:30
5 Love American Style
9 Pitfall
H Wed/**Movie:** The Big Red One
Thu/**Movie:** 1941

2:00
4 Another World
5 Ghost and Mrs. Muir
7 One Life to Live
9 Bullseye
11 Odd Couple
S Thu/**Movie:** The Nude Bomb
Fri,Mon/Aerobicize
Tue/**Movie:** The Four Seasons

2:15
S Wed/Aerobicize

2:30
2 Capitol
5 Bewitched
9 Match Game
11 Magic Garden
S Wed/**Movie:** Why Shoot the Teacher?
Fri/**Movie:** Murder Among Friends
Mon/Mulefeathers

3:00
2 Guiding Light
4 CHiPs
5 Get Smart
7 General Hospital
9 Bonanza
11 Krofft Superstars
21 Lilias, Yoga and You
H Mon/**Movie:** Ruckus
Tue/**Movie:** Hard Country

3:30
5 Brady Bunch
11 Tom and Jerry
21 Villa Alegre
H Wed/**Movie:** Hard Country
Thu/**Movie:** Kill and Kill Again
Fri/**Movie:** Smokey Bites the Dust
S Thu/Ida Makes a Movie

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Gilligan's Island
7 Edge of Night
9 Wed/**Movie:** This Island Earth (1955). Bart Roberts, Faith Domergue. A scientist helps out aliens.
Thu/**Movie:** Colossus: The Forbin Project (1969). Eric Braedon, Alex Rodine. Frightening thriller about a computer with a mind of its own. Effective.
Fri/**Movie:** Day of the Triffids (1963). Howard Keel, Nicole Maurney. Sci-fi about man-eating plants.
Mon/**Movie:** Love Me Tender (1956). Elvis Presley, Richard Egan. Presley's first film was a Civil War family drama and romance.
Tue/**Movie:** Follow That Dream (1962). Elvis Presley, Arthur O'Connell. Presley and his family become homesteaders on some land in Florida.
11 Scooby Doo
13 Sesame Street
21 Wed, Thu, Mon, Tue/Over Easy
Fri/Women's Digest
S Thu/**Movie:** Hugo the Hippo
Mon/**Movie:** Bedknobs
Tue/**Movie:** Dan Guard Ace

4:30
4 Dark Shadows
5 What's Happening
7 People's Court
11 Good Times
21 Electric Company
S Wed,Fri/Wild Babies

5:00
2 4 7 News
5 Bionic Woman
11 Little House on the Prairie
13 Wed,Mon,Tue/Mister Rogers' Neighborhood
Thu,Fri/The Thirteen Collection
21 Sesame Street
H Fri/**Movie:** Manganinnie
Mon/Video Jukebox
Tue/What on Earth?

5:30
H Wed/Sneak Preview
Thu/Mixed Nuts
Mon/The Remarkable Rocket
Tue/Charlie, the Lonesome Cougar. Part I.
S Wed/Showtime
Thu/Lola Falana
Fri/Fractured Flickers

Evening, Apr. 28-30 and May 3-4

Wed., Apr. 28

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 Getting to Know Me.
31 Brooklyn College Presents
H The Remarkable Rocket
S **Movie:** Bedknobs and Broomsticks

6:30
11 Barney Miller
13 N.J. Nightly News
21 Motorweek
31 City Comment
H **Movie:** Mr. Sycamore

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 New Voice

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 L.I. Newsview
31 Up and Coming

8:00
2 **TV Movie:** A Question of Honor (1981). Ben Gazzara, Paul Sorvino, Robert Vaughan. An honest N.Y. cop gets caught in an elaborate trap set by federal narcotics agents.
4 Real People
5 PM Magazine
7 Greatest American Hero
9 **Soccer:** Cosmos vs. Ft. Lauderdale
11 **Special:** A Woman Called Golda. Ingrid Bergman stars as Golda Meir in this two-part documentary-drama. Also stars Anne Jackson and Leonard Nimoy. Part I.
13 Media Probes
21 Murder Most English
31 American Short Story
H Table Settings
S Bizarre
W **Movie:** Jimi Hendrix

8:30
2 Report to Murphy
5 Carol Burnett
13 Fake?
S **Movie:** Up in Smoke

9:00
4 Facts of Life
5 Merv Show
7 Fall Guy
21 Alfred Hitchcock
31 Humanities Through the Arts
U **Movie:** Naughty Girls on the Loose

9:30
4 Teachers Only
13 Paradox on 72nd Street
21 Doctor in the House
31 American Story
H **Movie:** Nighthawks

9:45
W **Movie:** Viva Las Vegas

10:00
4 Quincy
5 11 News
7 Dynasty
9 Nine on N.J.
21 Austin City Limits
31 Japan: Living/ Changing Tradition
S Gallagher

10:30
9 Newark and Reality
11 News
13 New York & Co.
31 Understanding Human Behavior

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Humanities Through the Arts
S **Movie:** Starting Over
U **Movie:** Naughty Girls on the Loose

11:15
W **Movie:** Woodstock

11:30
2 **Movie:** Kingdom of the Spiders (1977). William Shatner, Tiffany Bolling. A veterinarian and an entomologist discover that tarantulas are going on the warpath in Arizona.
4 Tonight
5 Starsky & Hutch
7 Viewpoint
9 Ironside
11 Saturday Night
13 Masterpiece Theatre: Love in a A Cold Climate
21 Captioned News
31 American Story
H With a Touch of Burlesque

12 **MIDNIGHT**
7 Love Boat
21 Latenight
31 Japan: Living/ Changing Tradition

12:30
4 Late Night with David Letterman
5 Get Smart
9 **Movie:** Slaughter Trail. (1951). Brian Donlevy, Gig Young. A robber gang kills Indians and soldiers out West.
11 Star Trek
31 Understanding Human Behavior
H **Movie:** Despair

12:45
S **Movie:** Mountain Men

1:00
5 Rat Patrol
7 **Movie:** Once More, With Feeling! (1960). Yul Brynner, Kay Kendall. A symphony conductor's career takes a dive when he splits up with his wife.
9 Twilight Zone

1:30
4 Here's Lucy
5 Love American Style
11 News

1:50
2 **Movie:** Candidate for Murder (1974). James Stewart, Pernell Roberts. A campaign manager of a politician is accused of murdering a TV *reporter* who was planning to release a vicious story about his candidate.

2:00
4 Mary Tyler Moore
5 **Movie:** Fort Dobbs (1958). Clint Walker, Virginia Mayo. The pioneer life out West.
9 Joe Franklin
11 **Movie:** Now You See It, Now You Don't (1967). Jonathan Winters, Steve Allen. Winters is the only value in this art-world farce.

2:30
4 Millionaire
H **Movie:** The Blues Brothers
S **Movie:** Why Shoot The Teacher?

2:50
7 News

3:00
9 **Movie:** Days of Glory (1944). Gregory Peck, Alan Reed. Russians against the Nazis in WW2.

3:19
2 **Movie:** The First Texan (1965). Joel McCrea, Felicia Farr.

4:00
11 Hazel

4:10
S **Movie:** Starting Over

4:30
11 Abbott and Costello

4:45
H Flashback: Fire at the Cocoanut Grove

5:00
11 Biography

5:30
9 Morning Stretch
11 Black Conversations

Thu., Apr. 29

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-0
11 Happy Days Again
13 The Thirteen Collection
21 Getting to Know Me
31 N.Y.U. Broadcast Lab

6:30
11 Barney Miller
21 Sport Fishing
31 City Comment
H **Movie:** Andrew's Raiders. Part I.
S Laff-a-Thon

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
21 Over Easy
31 Righteous Apples
S What's Up America!

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Where Were You?
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 To be announced
H The Strange Death of the Desert Fox

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 No Soap, Radio
9 **Movie:** The Hunted (1974). Lee Remick, Michael Hinz. Sadistic thriller.
11 **Baseball:** California Angels vs. Yankees
13 The Thirteen Collection
21 Women's Digest
31 Black Stream
H **Movie:** The Last Chase
S **Movie:** All That Jazz
W **Hockey:** Islanders vs. To be announced

8:30
5 Carol Burnett
7 Mork and Mindy
21 Top of the World
31 To be announced

9:00
2 Cagney & Lacey
4 **Special:** The 17th Annual Academy of Country Music Awards. Hosted by Mickey Gilley, Conway Twitty and Dottie West.
5 Merv Show
7 Barney Miller
21 Sneak Previews
31 It's Everybody's Business
U **Movie:** Blood on the Sun

9:30
7 Taxi
21 Media Probes
31 Contemporary Health Issues

10:00
2 Knots Landing
5 News
7 20/20
9 Meet the Mayors
21 Matters of Life and Death
31 American Government Survey
H **Movie:** Gigi

10:05
S Bizarre

10:30
9 Apple Polishers
11 News
21 Tony Brown's Journal
31 It's Everybody's Business
S **Movie:**Swinging Cheerleaders

10:45
W **Movie:** Final Conflict

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 News
21 L.I. Newsview
31 Contemporary Health Issues
U **Movie:** Blood on the Sun

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Roosevelt
11 Saturday Night
21 Captioned News
31 *American* Government Survey

11:55
H **Movie:** Escape from New York

12 **MIDNIGHT**
7 Vegas
9 **Movie:** In Old Chicago (1938). Tyrone Power, Alice Faye. Family saga of the O'Leary's, leading up to the great fire of 1871
21 Latenight

12:05
S **Movie:** Cheech and Chong's Next Movie

12:30
2 McMillan & Wife
4 Late Night with David Letterman
5 Get Smart
11 Star Trek

12:45
W **Movie:** The Punishment of Anne

1:00
5 Rat Patrol

1:10
7 **Movie:** Baker's Hawk (1976). Clint Walker, Burl Ives, Diane Baker. The rights of individual freedom clash in a father-son relationship.

1:30
4 Here's Lucy
5 Love American Style
11 News

1:40
H **Movie:** Nobody's Perfekt

1:45
S **Movie:** Willie and Phil

2:00
4 Mary Tyler Moore
5 **Movie:** Santiago (1956). Alan Ladd, Rossana Podesta. A woman tames a tough smuggler.
9 Joe Franklin
11 **Movie:** Flower Drum Song (1961). Nancy Kwan, James Shigetta. Rodgers and Hammerstein musical set in San Francisco's Chinatown. Bland.

2:20
2 **Movie:** Rosemary's Baby (1968). Mia Farrow, John Cassavetes, Ruth Gordon. Terrifying story about a young pregnant woman who slowly comes to realize that her husband is involved with a coven of witches.

2:30
4 Millionaire
11 To be announced
H Don Rickles and his Wise Guys

3:00
9 **Movie:** Secret Ways (1961). Sonja Ziemann, Richard Widmark. Escape from behind the Iron Curtain.

3:05
7 News

3:15
H **Movie:** Up the Academy

3:45
S What's Up America!

4:00
11 Hazel

4:30
11 Abbott and Costello

4:45
H **Movie:** Kill and Kill Again
S Bizarre

5:00
11 Biography

5:15
S **Movie:** Oh, God!

5:30
9 Morning Stretch
11 Open Mind

Fri., Apr. 30

6:00
2 News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 The Thirteen Collection
21 Getting to Know Me
31 Brooklyn Magazine
S **Movie:** Come Blow Your Horn

6:30
11 Barney Miller
21 Old Houseworks
31 City Comment
H **Movie:** Andrew's Raiders. Part II.

6:45
31 News from City Hall

7:00
2 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
21 Over Easy
31 From Jumpstreet
U **Movie:** Funhouse

7:30
2 In Search of. Houdini's Secrets
4 Family Feud
5 **Special:** Miller Time For Sports: The Derby Road
7 That's Hollywood
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 South by Northwest
H Sneak Preview

8:00
2 Dukes of Hazzard
4 Joke Book
5 PM Magazine
7 Benson
9 **Movie:** Mr. Blandings Builds His Dream House (1948). Cary Grant, Myrna Loy Manhattanites try to move out to the country Great fun, clever moments.
11 **Baseball:** Seattle Mariners vs. Yankees
13 The Thirteen Collection
21 Mark Russell Comedy Special
31 American Short Story
H **Movie:** Terror Train
S **Movie:** Seems Like Old Times
W **Movie:** Cafe Express

8:30
4 Chicago Story
5 Carol Burnett
7 Maggie
31 Thinking Twice About Nuclear War

9:00
2 Dallas
5 Merv Show
7 **Movie:** The One and Only (1978). Henry Winkler, Kim Darby. An *obnoxious college* student is determined to make it in show biz.
31 Middletown
U **Movie:** I Hate Blondes

9:30
21 **Movie:** One in a Million (1936). Sonja Henie, Adolphe Menjou.
W **Movie:**Beyond Evil

10:00
2 Nurse
4 McClain's Law
5 News
9 N.Y. Report
31 To be announced
H **Movie:** The Mountain Men
S **Movie:** Chapter Two

10:30
9 **Baseball:** Mets vs. Giants
11 News

11:00
2 4 7 11 News
5 M*A*S*H
21 L.I. Newsview
U **Movie:** 7 Blows of the Dragon

11:30
2 **Basketball:** NBA Playoff
4 Tonight
5 Starsky & Hutch
7 Nightline
11 Saturday Night
21 Captioned News
W **Movie:** Group Marriage

11:40
H **Movie:** Caddyshack

12 **MIDNIGHT**
7 Fridays
21 Latenight

12:10
S **Movie:** The Odd Couple

12:30
4 Best of SCTV Comedy Network
5 America's Top Ten
11 Star Trek

1:00
5 Sha Na Na
9 Outer Limits
U **Movie:** The Octagon
W **Movie:** The Chant of Jimmie Blacksmith

1:20
H **Movie:** Ruckus

1:30
5 Love American Style
7 **Movie:** The Jolson Story (1977). Larry Parks, William Demarest, Evelyn Keyes. The life story of the legendary Al Jolson.
9 11 News

2:00
2 **TV Movie:** Sybil (1976). Joanne Woodward, Sally Field. The story of Sybil, a woman with sixteen personalities.
4 Mary Tyler Moore
5 **Movie:** Lafayette Escadrille (1958). Tab Hunter, Etchika Choureau. Hunter isn't convincing as a WWI fighter pilot.
9 Joe Franklin
11 **Movie:** Ransom for a Dead Man (1971). Peter Falk, Lee Grant. Falk is Columbo, police lieutenant.

2:15
S **Movie:** Wild and Beautiful on Ibiza

2:30
4 Millionaire

3:00
9 **Movie:** Brighty of the Grand Canyon (1967). Pat Conway, Joseph Cotten. A burro's adventures with lions and a murderer.
H **Movie:** Willie and Phil

3:45
S **Movie:** Seems Like Old Times

SOLUTIONS TO LAST WEEK'S PUZZLES

W	E	P	T	■	S	T	E	E	R	F	O	R	T	H
A	■	A	■	W	■	E	■	N	■	I	■	H	■	A
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TELEVISION

4:00
⑦ News
⑪ Hazel

4:30
⑪ Abbott and Costello

5:00
⑪ Best of Groucho
Ⓗ Flashback: Fire at the Cocoanut Grove

5:30
⑤ Underdog
⑪ Biography

5:35
⑨ **Movie:** Here Come the Girls (1953). Bob Hope, Tony Martin. Hope is bait for a killer.

5:45
Ⓢ **Movie:** Murder Among Friends

Mon., May 3

6:00
② ④ News
⑤ Charlie's Angels
⑨ Hawaii Five-O
⑪ Happy Days Again
⑬ Dick Cavett
㉑ Getting to Know Me
㉛ All About TV
Ⓗ **Movie:** Hot Lead and Cold Feet
Ⓢ Last of the Caddoes

6:30
⑪ Barney Miller
⑬ N.J. News
㉑ Woodwright's Shop
㉛ City Comment
Ⓢ **Movie:** Viva Las Vegas

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ You Asked for It
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ Rebop

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Havoc
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer Report
㉑ L.I. Newsview
㉛ To be announced

8:00
② Bugs Bunny/Road Runner Movie
④ Little House on the Prairie
⑤ PM Magazine
⑦ That's Incredible
⑨ **Movie:** The Fortune Cookie (1966). Jack Lemmon, Walter Matthau. Terrific Billy Wilder comedy about an exaggerated insurance claim. Lemmon and Matthau are a perfect team.
⑪ **Special:** A Woman Called Golda. Ingrid Bergman stars as Golda Meir in this two-part documentary-drama. Also starring Anne Jackson, Leonard Nimoy, Ned Beatty. Concl.
⑬ Great Performances: Live From Lincoln Center - The Film Society of Lincoln Center Presents an Award to Billy Wilder
㉑ Fake?
Ⓗ **Movie:** Escape From New York
Ⓢ **Movie:** The Black Hole
Ⓦ **Movie:** The Earthling

8:30
② Report To Murphy
⑤ Carol Burnett
㉛ Afro-American Perspectives

9:00
② M*A*S*H
④ **Special:** Bob Hope's "Stars Over Texas." With guests Morgan Fairchild, Jack Lemmon and Dottie West.
⑤ Merv Show
⑦ **Special:** The Letter (1982). Lee Remick, Jack Thompson. W. Somerset Maugham's torrid tale of love, death and deceit in the tropics.
㉑ Melody of a City: New Orleans
㉛ Humanities Through the Arts
Ⓤ **Movie:** The Octagon

9:30
② Making The Grade
㉛ American Story

9:45
Ⓦ **Movie:** The Incredible Shrinking Woman

10:00
② Lou Grant
④ TV's Censored Bloopers
⑤ ⑪ News
⑬ ㉑ Creativity with Bill Moyers
㉛ Japan: Living/Changing Tradition
Ⓗ **Movie:** Up the Academy
Ⓢ **Movie:** Starting Over

10:30
⑨ **Baseball:** Mets vs. Dodgers
⑪ News
⑬ Pavarotti At Juilliard
㉑ Piaf, Brel and Lebrun
㉛ Understanding Human Behavior

11:00
② ④ News
⑤ M*A*S*H
⑪ Honeymooners
⑬ Dick Cavett
㉑ L.I. Newsview
㉛ Humanities Through the Arts
Ⓤ **Movie:** Firecrackers

11:15
Ⓦ **Movie:** Graduation Day

11:30
② Quincy
④ Best of Carson
⑤ Starsky & Hutch
⑦ Nightline
⑪ Saturday Night
⑬ Middletown
㉑ Captioned News
㉛ American Story
Ⓗ **Movie:** Terror Train

11:45
Ⓢ Gallagher

12 MIDNIGHT
⑦ **Movie:** Americathon (1979). John Ritter, Harvey Korman. John Ritter stars as whacked-out President of the United States.
㉑ Latenight
㉛ Japan: Living/Changing Tradition

12:30
④ Late Night with David Letterman
⑤ Get Smart
⑪ Star Trek
Ⓢ Laff-a-Thon

12:40
② Columbo

1:00
⑤ Rat Patrol
⑨ Persuaders
Ⓢ **Movie:** Swinging Cheerleaders

1:10
Ⓗ Flashback: Fire at the Cocoanut Grove

1:30
④ Here's Lucy
⑤ Love American Style
⑪ News

2:00
④ Mary Tyler Moore
⑤ Best of Midday
⑨ Joe Franklin
⑪ **Movie:** How I Spent My Summer Vacation (1967). Robert Wagner, Peter Lawford. Pseudo-avant-garde mystery about strange goings-on among the jet set.

2:10
Ⓗ **Movie:** Smokey Bites the Dust

2:15
⑦ **Movie:** Francis of Assisi (1961). Bradford Dillman, Dolores Hart. An extravagant religious epic about the founder of the Franciscan Order.

2:18
② **Movie:** A Tattered Web (1971). Lloyd Bridges, Broderick Crawford.

2:30
④ Millionaire

2:35
Ⓢ **Movie:** Seven

3:00
⑨ **Movie:** UFO: Target Earth (1974). Nick Plakias, Cynthia Cline. A close encounter of the third kind, a total zero.

3:20
⑤ Off The Set

3:35
⑦ News

3:40
Ⓗ **Movie:** Ruckus

3:47
② **Movie:** Letters From Three Lovers (1973). Barry Sullivan, June Allyson, Martin Sheen. Three letters, delayed by a plane crash, dramatically change the lives of several people.

4:00
⑪ Hazel

4:20
Ⓢ Gallagher

4:30
⑪ Abbott and Costello

5:00
⑪ Biography
Ⓢ Laff-a-Thon

5:20
Ⓗ Video Jukebox

5:30
⑪ Watch on Washington

Tue., May 4

6:00
② ④ News
⑤ Charlie's Angels
⑨ Hawaii Five-O
⑪ Happy Days Again
⑬ Dick Cavett
㉑ New Voice
㉛ Women: NY Edition
Ⓢ **Movie:** Murder Among Friends

6:30
⑪ Barney Miller
⑬ N.J. News
㉑ Victory Garden
㉛ City Comment
Ⓗ **Movie:** Charlie, the Lonesome Cougar. Part II.

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ You Asked For It
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ Watch Your Mouth

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Omni
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer Report
㉑ L.I. Newsview
㉛ Comments
Ⓗ Sneak Preview

8:00
② Book of Lists
④ Bret Maverick
⑤ PM Magazine
⑦ Happy Days
⑨ **Movie:** All Quiet on the Western Front (1930). Lew Ayres, Louis Wilheim. Poignant anti-war story about an innocent young German boy in WWI.
⑪ **Baseball:** Oakland A's vs. Yankees
⑬ Saudi Arabia
㉑ Brideshead Revisited
㉛ With Ossie and Ruby
Ⓗ **Movie:** The Outlaw Josey Wales
Ⓢ **Movie:** Four Seasons
Ⓦ **Movie:** Caveman

8:30
⑤ Carol Burnett
⑦ Laverne & Shirley
㉛ Tony Brown's Journal

9:00
② **TV Movie:** Portrait of a Showgirl (1982). Leslie Ann Warren, Rita Moreno, Tony Curtis.
④ Flamingo Road
⑤ Merv Show
⑦ Three's Company
⑬ American Playhouse: My Palikari
㉛ It's Everybody's Business
Ⓤ **Movie:** I Hate Blondes

9:30
⑦ Too Close for Comfort
㉑ Masterpiece Theatre: Love in a Cold Climate
㉛ Contemporary Health Issues

10:00
④ Shape of Things
⑤ News
⑦ Hart to Hart
⑨ Racing From Roosevelt
㉛ American Government Survey
Ⓢ **Movie:** H.O.T.S.
Ⓦ **Movie:** Til Marriage Do Us Part

10:15
Ⓗ **Movie:** The Four

Seasons

10:30
9 **Baseball:** Mets vs. Dodgers
11 News
13 Superstar Profile: Paul Newman
21 Wedding Cantata
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
11 News
13 Dick Cavett
21 L.I. Newsview
31 Contemporary Health Issues
U **Movie:** The Odd Angry Shot

11:30
2 Alice
4 Tonight
5 Starsky & Hutch
7 Nightline
11 Saturday Night
13 Nova
21 Captioned News
31 American Government Survey

11:45
S **Movie:** Stir Crazy
W **Movie:** Fritz the Cat

12 **MIDNIGHT**
2 WKRP In Cincinnati
7 Fantasy Island
21 Latenight

12:10
H **Movie:** The Last Chase

12:30
2 McCloud
4 Late Night with David Letterman
5 Get Smart
11 Star Trek

1:00
5 Rat Patrol
9 Persuaders

1:10
7 **Movie:** Doctor Faustus (1968). Richard Burton, Elizabeth Taylor. A doctor of philosophy and astrology makes a deal with Lucifer's disciple.

1:30
4 Here's Lucy
5 Love American Style
11 News

1:45
S **Movie:** Wild and Beautiful on Ibiza

1:55
H **Movie:** Hard Country

2:00
4 Mary Tyler Moore
5 **Movie:** The Bridge of San Luis Rey (1944). Lynn Bari, Francis Lederer. Strange film based on a Thornton Wilder story about five people who face death on a bridge in Peru.
9 Joe Franklin
11 **Movie:** The Killers (1964). Angie Dickinson, Lee Marvin. Gritty murder mystery loosely based on Hemingway's story.

2:09
2 **Movie:** Breakfast at Tiffany's (1961). Audrey Hepburn, George Peppard, Patricia Neal. Young girl lives by her wits and charm and chases the blues by visiting Tiffany's.

2:30
4 Millionaire
7 News

3:00
9 **Movie:** Never a Dull Moment (1950). Irene Dunne, Fred MacMurray. Predictable comedy about an urbane woman who moves out to her new husband's ranch.

3:15
S **Movie:** H.O.T.S.

3:40
H **Movie:** Despair

4:00
11 Hazel

4:30
11 Abbott and Costello

5:00
11 Biography
S **Movie:** Murder Among Friends

5:30
11 Suburban Closeup

Weekend, May 1-2

Sat., May 1

6:00
5 Patterns For Living
11 Barbapapa
H **Movie:** The Apple Dumpling Gang Rides Again

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Insight
7 News
11 Tom and Jerry

7:00
2 Patchwork Family
4 A Better Way
5 World Tomorrow
7 Davey and Goliath
9 News
11 Josie and the Pussycats
13 Sesame Street

7:30
4 Villa Alegre
5 Encore News
7 Wildlife Adventure
9 Make Peace With Nature
11 MGM Cartoons

8:00
2 Popeye and Olive
4 Flintstones
5 Car Care Central
7 Superfriends
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas
H **Movie:** Kill and Kill Again
S **Movie:** The Black Hole

8:30
2 Tarzan/Lone Ranger
4 Smurfs
5 **Movie:** Clancy Street Boys (1943). Bowery Boys. Posing as the children of a childless couple.
7 Thundarr/Goldie Gold
9 Newark and Reality
11 Magilla Gorilla
31 Villa Alegre

9:00
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers' Neighborhood
21 America: The Second Century
31 Oye Willie

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
7 Laverne & Shirley
9 Music World
11 Herald of Truth
13 Electric Company
31 Mundo Real

9:35
5 **Movie:** Sherlock Holmes and the Woman in Green (1945). Basil Rathbone, Nigel Bruce. Solving the "finger murders."

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
21 It's Everybody's Business
31 Sonrisas
H **Movie:** The Four Seasons
S **Movie:** Gigi

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
7 Fonz
9 Great Movie Cowboys
11 Hee Haw
13 21 31 Humanities Through the Arts

11:30
2 Blackstar
7 Heathcliff & Marmaduke

12 **NOON**
2 Trollkins
4 Daffy-Speedy
5 America's Top Ten
7 Weekend Specials
9 NASL Soccer Kicks
11 **Tennis:** World Championship
13 This Old House
21 Motor Week
31 American Story
H **Movie:** From Hell to Victory
S **Movie:** Hawk, the Slayer

12:30
2 Tom and Jerry
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
9 Pitfall
13 Presente
21 Woodwright's Shop

1:00
2 Kwicky Koala
4 **Baseball:** Cardinals vs. Reds
5 Sha Na Na
9 **Movie:** Man of a Thousand Faces (1957). James Cagney, Dorothy Malone. Excellent bio of the great silent actor Lon Chaney. Cagney is memorable.
11 Robin Hood
13 The Thirteen Collection
21 Vic Braden's Tennis For The Future
31 Japan: Living/Changing Tradition
W **Movie:** Roaring Guns

1:30
2 **Tennis:** United Airlines Tournament
5 Brady Bunch
7 News Conference
11 World of Survival
21 Natural History Of A Sunbeam

2:00
5 Big Valley
7 Sports Afield
11 **Movie:** Blondie Takes a Vacation (1939). Penny Singleton, Arthur Lake. Blondie schemes to save a bankrupt hotel.
21 Up & Coming
31 Understanding Human Behavior
H **Movie:** The Apple Dumpling Gang Rides Again
S **Movie:** Mr. Buddwing

2:30
7 Sugar Ray Leonard's Golden Gloves
21 Righteous Apples

3:00
5 **Movie:** The Return of Frank James (1940). Henry Fonda, Gene Tierney. Frank seeks to avenge Jesse's death. A quality Western directed by Fritz Lang.
21 Sports America
31 It's Everybody's Business
W **Movie:** Gigi

3:30
2 **Basketball:** NBA
7 Wide World of Sports
9 Greatest Sports Legends
11 Rhoda

3:45
S **Movie:** The Black Hole

4:00
4 **Baseball:** Expos vs. Dodgers
9 **Basketball:** Mets vs. Giants
11 Sanford and Son
13 The Thirteen Collection
21 Portraits in Pastel
31 Contemporary Health Issues
H **Movie:** Kill and Kill Again

4:30
7 **Racing:** The Kentucky Derby
11 Good Times
21 Antiques XI

5:00
5 Mission Impossible
11 White Shadow
21 Last Chance Garage
31 American Government Survey

5:30
21 Quilting
S **Movie:** Gigi
W **Movie:** Force Five: Grandizer

6:00
2 Dave Marash Reporting
4 News
5 Starsky & Hutch
7 Wide World of Sports
21 Sneak Previews
31 European Television
H **Movie:** Take This Job and Shove It

6:30
2 4 7 News
9 Racing from Aqueduct
21 Fast Forward
31 Lawmakers

7:00
2 News
4 Prime of Your Life
5 6 Million $ Man
7 **Special:** Shoot/Don't Shoot. A documentary that takes a look at how cops decide when to pull the trigger. Hosted by Peter Falk.
9 Chronicle
11 Dance Fever
13 The Thirteen Collection
21 Washington Mainstream
31 Righteous Apples

7:30
2 2 On The Town
4 Look at Us
9 Agronsky and Co.
11 To be announced
21 Inside Albany
31 Up and Coming
S Best of What's Up America
W **Movie:** Touched by Love

8:00
2 Walt Disney
4 Harper Valley
5 **Movie:** Captain Blood (1935). Errol Flynn, Olivia de Havilland. Pleasant, old-fashioned swashbuckler, with Flynn a charismatic pirate.
7 Banjo, the Woodpile Cat
9 **Movie:** The Breaking Point (1950). John Garfield, Phyllis Thaxter. Intriguing, gritty version of Hemingway's *To Have and Have Not.*
11 **Baseball:** Seattle Mariners vs. Yankees
21 All Creatures Great and Small
31 To be announced
H **Movie:** Excalibur

8:30
4 One of the Boys
7 Stanley, the Ugly Duckling
31 The Illinois Quartet

9:00
2 **TV Movie:** The Strongest Man in the World (1974). Kurt Russell, Joe Flynn. Two college students concoct a formula that gives people unlimited strength.
4 Barbara Mandrell
7 Love Boat
13 the Thirteen Collection
21 Brideshead Revisited
31 Brooklyn Magazine
S **Movie:** The Four Seasons
U **Movie:** Tess

9:30
31 N.Y.U. Broadcast Lab
W **Movie:** The Four Seasons

10:00
4 NBC Magazine
5 News
7 Fantasy Island
9 Wild Kingdom
7 Fantasy Island
21 Jazz at the Maintenance Shop
31 Great Performances: *Brahms Concerto #2 in B-Flat*

10:30
5 Black News
9 Morecambe and Wise
Watch on Washington
11 News
H Twenty-Five Years of Jerry Lee—A Celebration

11:00
2 4 7 News
5 **Movie:** Helter Skelter (1976). George DiCenzo, Steve Railsback. Sensational but well-acted and crafted account of the infamous Manson murder trials. Part 1.
9 Paul Hogan
11 Odd Couple
13 The Thirteen Collection
S Bizarre
U **Movie:** The Octagon

11:30
4 Saturday Night Live
9 Harness Racing from Roosevelt
11 Streets of San Francisco
H **Movie:** The Fan
S **Movie:** Massacre at Central High
W **Movie:** Loophole

11:45
2 Sportspeople
7 **Movie:** Earthquake (1974). Charlton Heston, Ava Gardner. The effects of a major Los Angeles earthquake on three people.

12 **MIDNIGHT**
2 **Movie:** Catch-22 (1970). Alan Arkin, Martin Balsam.
9 Championship Wrestling

12:30
11 Twilight Zone

1:00
4 Kenny Everett Video
9 **Movie:** Dr. Jekyll and Sister Hyde (1973). Martin Beswick, Gerald Sim. The doctor's alter ego is a beautiful woman—interesting twist on the classic horror story.
S **Movie:** Seven

1:05
H **Movie:** The Four Seasons

1:10
5 **Movie:** Bugles in the Afternoon (1952). Ray Milland, Helena Carter. A cavalry officer is branded as a coward.

1:30
4 Rock Concert
11 News
U **Movie:** The Odd Angry Shot
W **Movie:** Young Playthings

1:45
7 **Movie:** The Day the Earth Moved (1974). Jackie Cooper, Stella Stevens.

2:00
11 **Movie:** The Brass Bottle (1964). Tony Randall, Barbara Eden. Eden is *not* the genie in this inane attempt at comedy.

2:24
2 **Movie:** Terror on the 40th Floor (1974). John Forsythe.

2:45
S **Movie:** The Four Seasons

2:55
H **Movie:** Kill and Kill Again

3:00
4 Mary Tyler Moore
9 **Movie:** Web of Violence (1969). Brett Halsey, Margaret Lee. A reporter out in the wicked world of crime.

3:10
7 News

3:30
4 News
11 Best of Groucho

4:00
11 Hazel

4:23
2 **Movie:** They Might Be Giants (1971). Joanne Woodward, George C. Scott.

4:30
11 Abbott and Costello

4:35
H Twenty-Five years of Jerry Lee—A Celebration
S Best of What's Up America

4:55
2 **Movie:** Murder in Movieland (1973). James Stewart, Strother Martin, Sheree North.

5:00
11 Best of Groucho

5:15
S Lola Falana

5:30
9 Public Affairs
11 Biography

Sun., May 2

6:00
9 Straight Talk
11 I Dream of Jeannie
H **Movie:** Salem's Lot

6:05
S **Movie:** Hawk, the Slayer

6:30
4 Arts of Asia
7 News
11 Christopher Closeup

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/Heckle & Jeckle
4 Rebop
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street

7:30
2 Drak Pack
4 Carrascolendas
7 This Is The Life
9 Viewpoint on Nutrition

8:00
2 Mr. Moon's Magic Circus
4 Twice A Woman
5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.
11 Frederick K. Price
H **Movie:** Steel

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
S **Movie:** Who Says I Can't Ride a Rainbow?

9:00
2 Sunday Morning
4 Here's Lucy
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Old Time Gospel Hour
13 Mister Rogers' Neighborhood
21 America: The Second Century
31 American Government Survey

9:30
4 That Teen Show
7 Page Seven
9 Point of View
13 Wall $treet Week

10:00
4 Positively Black
5 Wonder Woman
7 We're Movin
9 Mass
11 Doctor Snuggles
13 New Jersey Show
21 It's Everybody's Business
31 Contemporary Health Issues
H Sneak Preview
S **Movie:** Resurrection

10:30
2 To be announced
4 Visiones
7 Kids Are People Too
9 That's the Spirit
11 Tom and Jerry
H **Movie:** The Last Chase

11:00
2 For Our Times
4 First Estate
5 **Movie:** Tarzan and the Huntress (1947). Johnny Wiessmuller, Brenda Joyce. Tarzan tries to stop zoos from catching animals.
9 The Glory of God
11 Three Stooges
13 Ian McKellan Acting Shakespeare
21 Humanities Through the Arts
31 It's Everybody's Business

11:30
2 Face the Nation
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** The World of Abbott and Costello (1965). Bud Abbott, Lou Costello. Compilation of great A & C scenes.

12 **NOON**
2 Newsmakers
4 News 4orum
9 Robert Schuller
21 Victory Garden
31 Understanding Human Behavior

12:15
S Lola Falana

12:30
2 Public Hearing
4 Meet the Press
5 **Movie:** Invasion of the Body Snatchers (1956). Kevin McCarthy, Dana Wynter. Classic fifties paranoia sci-fi about plant pods from outer space that replace people. Brilliant pop melodrama.
7 Directions
21 Old Houseworks
H **Movie:** Salem's Lot

1:00
2 **Basketball: NBA** Playoff Doubleheader
4 **Movie:** The Man in the Iron Mask (1939). Louis Hayward, Joan Bennett. A story about twin brothers: one becomes the King of France, the other a carefree gay blade.
7 Like It Is with Gil Noble
9 **Movie:** Ballad of a Gunfighter (1963). Marty Robbins, Bob Barron. Rivalry between two outlaws is exacerbated by a woman.
11 Odd Couple
13 The Thirteen Collection
21 Washington Mainstream
31 Japan: Living/ Changing Tradition
S Jonathan Winters and Ruth Buzzi

1:30
4 Baseball Bunch
11 This Week in Baseball
21 Inside Albany

2:00
7 Education Update
11 **Baseball:** Yankees vs. Seattle Mariners
21 Washington Week in Review
31 American Story
S **Movie:** Something of Value
W **Movie:** Electric Eskimo

2:15
5 **Movie:** The Eagle Has Landed (1977). Michael Caine, Donald Sutherland. A plot to assassinate Winston Churchill by the Nazis during WW2.

2:30
7 Safari to Adventure
9 Outdoor Life
21 Wall $treet Week
H Table Settings
7 Sportsbeat

3:00
4 NBC Sports: Ringside. A 10-round junior middleweight fight between Tony Ayala and Steve Gregory.
9 **Baseball:** Mets vs. Giants
21 Soccer Made in Germany
31 Humanities Through the Arts

3:30
7 American Sportsman
W **Movie:** 9 to 5

4:00
4 Sportsworld
21 Matinee at the Bijou
31 Washington Week in Review
H **Movie:** Steel
S **Movie:** Resurrection

4:30
7 Wide World of Sports
31 Wall street week

5:00
5 Starsky & Hutch
11 **Movie:** Mr. Majestyk (1974). Charles Bronson, Linda Cristal. Bronson fights the underworld in this typical actioner.
13 The Thirteen Collection
31 Saudi Arabia

5:30
9 Music World
21 Checking It Out
W **Movie:** Billy Boy

6:00
2 4 7 News
5 **Movie:** Hard Times (1975). Charles Bronson, James Coburn. A stylish and inventive action drama about a Depression era small-time boxer who fights for a living.
9 Hardy Boys
21 Lord Mountbatten: A Man For The Century
31 All About TV
H Sneak Preview
S Jonathan Winters and Ruth Buzzi

6:30
2 4 7 News
31 Brooklyn Magazine
H **Movie:** King of the Mountain
S **Movie:** Who Says I Can't Ride a Rainbow?

7:00
2 60 Minutes
4 Father Murphy
7 Counterattack: Crime in America
9 Entertainment This Week
11 Solid Gold
21 Last Chance Garage
31 Were You There

7:30
21 Numero Uno
31 Tony Brown's Journal
W **Movie:** American Pop

8:00
2 Archie Bunker's Place
4 CHiPs
5 **Special:** Rock Comedy. An irreverent blend of rock music and satire featuring Second City.
7 Ripley's Believe It or Not
9 Straight Talk
11 Kung Fu
13 The Thirteen Collection
21 Bernstein/Beethoven
31 Make a Joyful Noise
H **Movie:** The Four Seasons
S **Movie:** The Fan

8:30
2 One Day at a Time

9:00
2 Alice
4 **TV Movie:** The Gambler (1980). Kenny Rogers, Bruce Boxleitner.
5 **Special:** Jacques Cousteau. The Calypso and her crew make a journey to Antartica.
7 **TV Movie:** Mae West (1982). Ann Jillian, James Brolin, Piper Laurie.
9 It is Written
11 Lawrence Welk
21 **Movie:** Angel on My Shoulder (1946). Paul Muni, Claude Rains, Anne Baxter.
31 Personal Problems
U **Movie:** Naughty Girls on the Loose

9:30
2 Jeffersons
9 World Tomorrow
W **Movie:** Thief

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
H **Movie:** The Last Chase
S **Movie:** All That Jazz

10:30
4 TV Funnies
5 Sports Extra
11 From The Editor's Desk

11:00
4 7 News
5 Off the Set
9 Morecambe and Wise
11 Odd Couple
U **Movie:** Blood on the Sun

11:15
2 7 News

11:30
5 David Susskind
9 An Evening at the Improv
11 Streets of San Francisco

11:45
2 Sports Update
4 **Movie:** The Aliens are Coming. Tom Mason.
7 Sports Special
H With a Touch of Burlesque
W **Movie:** Final Exam

12 **MIDNIGHT**
2 Barnaby Jones
7 **Movie:** The Treasure of the Golden Condor (1953). Cornel Wilde, Constance Smith, Fay Wray. An 18th Century French peer, cheated out of his title, seeks his fortune at the Mayan Temples of Guatamala.

12:05
S **Movie:** The Mountain Men

12:30
9 **Movie:** The Great Man (1957). Jose Ferrer, Dean Jagger. An investigation of a TV star's life after his death leads to much righteous anger.
11 Rookies

12:45
H **Movie:** King of the Mountain

1:00
2 News

1:07
2 **Movie:** The Man Inside (1976). James Franciscus, Stefanie Powers.

1:30
11 News

1:45
4 Mary Tyler Moore
S **Movie:** Deadly Games

1:50
7 **Movie:** Hunters of the Wild (1974). The story of Stuart Pringle, who spent 20 years in the wilds of Africa.

2:00
11 It's Your Business

2:15
4 Visiones

2:20
H **Movie:** Happy Birthday to Me

2:30
9 Life of Riley
11 **Movie:** King's Row (1942). Ronald Reagan, Ann Sheridan. Pre-WW1 small-town soap opera centering around a young doctor.

2:45
4 First Estate

3:00
9 **Movie:** China Girl (1942). Gene Tierney, George Montgomery. A photographer in exotic locales during WW2. Silly.

3:01
2 Newsmakers

3:15
4 News

3:30
S **Movie:** All That Jazz

3:31
2 Public Hearing

3:30
7 News

4:01
2 **Movie:** Footsteps (1972). Richard Crenna, Joanna Pettet.

4:10
H **Movie:** The Four Seasons

4:30
11 Abbott and Costello

5:00
11 Biography

5:15
S **Movie:** The Fan

5:30
9 Morning Stretch
11 Rangel Report

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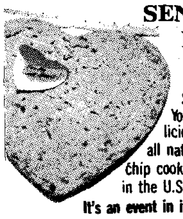

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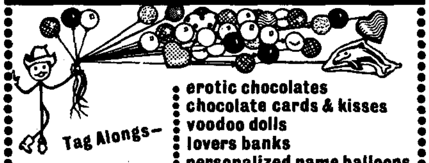

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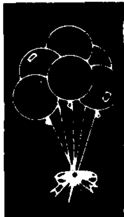

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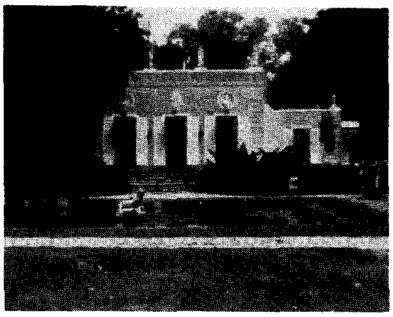

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 445

BY MARY ANN MADDEN

HAMLET—Laurence Olivier, Jean Simmons. The one about the spooky castle and prince-meets-girl, prince-loses-girl. Talky. Some violence. PG.

INVASION OF THE BODY SNATCHERS—Donald Sutherland. Remake of *The Pod and How to Use It.* Kevin McCarthy was scarier. Some nudity, violence. R.

ANNIE—Albert Finney, Carol Burnett. Based on the B'way kiddie hit. Socko. The orphan has ayes. Rated arf. Good family fun. G.

Above, smart-aleck movie listings. Competitors are invited to select a familiar film of past or present and devise for same a typically fulsome but brief description.

Results of Competition 442, in which you were asked for rhymed adages, the meanings of which were to be as obvious as a snake.

Report: Ohio, Virginia, N.J., and N.Y./ Have lucked out in prizes, but ask me not why. Or, go know. Quelques scansion problems. And, as you will see, wondrous attention to the ever-popular kangaroo as well as to the all-too-obvious snake. Go know.

First Prizes of two-year subscriptions to "New York" to:

"Early to bed and early to rise"
Is uttered by people I tend to despise.
Nancy F. Gerds, Nutley, N.J.

Whoever fights and runs away
Shall not have lunch with Curtis LeMay.
Sharyn McCrumb, Blacksburg, Va.

He who drinks beer at Oktoberfest
Shall never have brunch with Cornelia Guest.
Peter J. Pitts, Woodmere, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

Red sky at dark,
Sailors will bark.
Kevin B. Robinson, N.Y.C.

A whistling girl and a cackling hen
Should have equal rights with roosters and men.
Mary Kelly Felmet, Wintersville, Ohio

The gods are uneasy: Spring blizzards provoke us
And four-three-nine's winner has come from Ho-Ho-Kus.
Rosemary DeNatale, Jackson Heights, N.Y.

And Honorable Mention to:

A sensitive mongoose will never harass
Or even be mean to a snake in the grass.
W. H. Richardson, Peace Dale, R.I.

An apple a day keeps the doctor away.
(Even pneumonia won't bring him today.)
Karl Geros, Brighton, Mass.

If you were a lion and lived in a zoo,
You would be tired of hamburgers, too.
J. Bickart, N.Y.C.

'Tis said that a fool and his money are parted.
Twelve cents for this postcard is what got me started.
Ben Gottlieb, McLean, Va.

With this divorce you'd not be cursed
If you had not got married first.
David McCrumb, Blacksburg, Va.

If at first you don't succeed,
Perhaps you should directions read.
Bill Wulff, Blacksburg, Va.

Momentum is broken
By lack of a token.
Stephen Pearlman, N.Y.C.
sp. mention: John Blumenthal, Rye, N.Y.

As rueful as water passed under the bridge
Is the odor of milk that's been spilt in the fridge.
Chris Doyle, Burke, Va.

A friend in tweed
Is a friend indeed.
Mark Lawrence, Boston, Mass.

To whisper a secret in the ear of one's spouse
Is not quite like storage at Price Waterhouse.
Anita Siegel, N.Y.C.

Music hath charms for all to hear,
Except when your headset is stuck in your ear.
Fred Sahner, N.Y.C.

Sure as the honeybee heads for the clover,
An unwatched pot never doesn't boil over.
Trilby Schreiber, Old Saybrook, Conn.

When dingoes sniff the outback walls
It's Strawhat Day in Beaver Falls.
Albert G. Miller, N.Y.C.

Enter with a pale giraffe,
Exit with your epitaph.
Louis B. Raffel, Skokie, Ill.

Happy are they who fly like birds
Yet need no space betweentheirwords.
Henry Steiner II, West Hartford, Conn.

Old words of wisdom ne'er forgot:
One pays one's fare, but fair it's not.
Christine Merkl, South Orange, N.J.

He who will not ponder Tennyson
Gets no ketchup on his venison.
Richard P. Monley, Birmingham, Mich.

No friend is he to bird or mammal
Who needle pokes through eye of camel.
David G. McAneny, Lansdowne, Pa.

It follows as the night the day,
A spotted watchdog earns no pay.
Margot Ryan, Waldwick, N.J.

If you keep your mouth shut and hold your nose, too,
You'll find in a while that you tend to turn blue.
Fred Berg, Boston, Mass.

If an only child becomes *roi de France,*
His offspring hath no *oncles* or *tantes.*
Ellis Schein, Reading, Pa.

When grackles try to nest with robins,
The cautious weaver guards her bobbins.
Lotte Kunstler, Mamaroneck, N.Y.

Where Thoreau dwelt in joy and prayer
Few licensed fishermen could care.
Jack Ryan, N.Y.C.

Who screams at the boss
Gathers no moss.
Martha A. Warren, Washington, D.C.

Who falls asleep with sodden socks
Will wake up with the turkey pox.
Anne Brett, Los Angeles, Calif.

Who eats twenty leeks ere St. David's Day's close

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James Fechheimer, Glen Head, N.Y.

A snake will slither through a straw
Ere Moscow moves to Arkansas.
Liz Pierce, N.Y.C.

A kangaroo can kiss a princess,
But not till blotters taste like blintzes.
Mark Townley, N.Y.C.
sp. ment.: Natalie Epstein, Pepper Pike, Ohio

Roses are red and violets are blue,
But neither can drink like a kangaroo.
Tom Robinson, N.Y.C.
sp. mention: Jane Meredith Ash, N.Y.C.

Speak not ill of kangaroos—
Could be your sister next it woos.
Myrna J. Glick, Kinnelon, N.J.

Seek not the sunbeam after dark,
Nor yet fresh air in Central Park.
Dodi Schultz, N.Y.C.

The panda and the unicorn
Will not replace the rose and thorn.
Margaret D. Dale, Longmeadow, Mass.

Sneezes at morning,
Tissues take warning.
Margarita R. Levin, N.Y.C.

The sheep with hair all men admire;
The sheep that's bare does not inspire.
Elaine Goodman, White Plains, N.Y.

To make an omelet, break an egg.
To make an entrance, break a leg.
Lisa Schwarzbaum, N.Y.C.

The child who grows to be a man
Is nothing like a caravan.
Nancy Stark, N.Y.C.

As one side of the coin is ying,
The other is heads, or some damn thing.
Phyllis Kelly, Locust Valley, N.Y.

It needs a sneaky bard to fake
A verse as obvious as a snake.
Msgr. A. V. McLees, St. Albans, N.Y.
sp. mention: Tom Lester, Los Angeles, Calif.;
Madelyn Schneider, Ft. Lauderdale, Fla.

Maxims spawned on sniffs of glue
Receive acclaim in 442.
Karen Bracey, Burke, Va.
sp. mention: Emmy Starr, Philadelphia, Pa.

Who uses postcard, writes by typing,
In "Report" will hear no griping.
Len Elliott, Auburn, Wash.;
Grace Katz, Rutland, Vt.

As the coyote howls at Friday's midnight
moon,
The competition ends and not a moment too
soon.
Jay McDonnell, N.Y.C.

Competition Rules: One entry only should be sent to Competition Number 445, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by May 7. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the June 7 issue. Out-of-town postmarks are given three days' grace. **Postcards only.** ■

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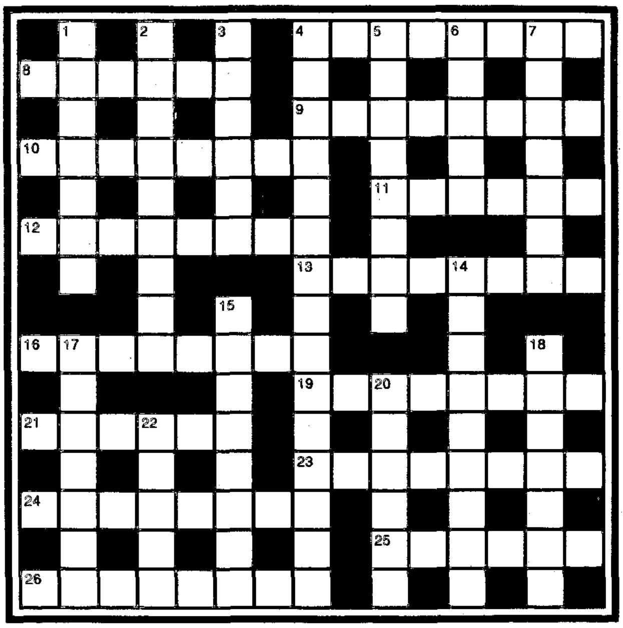
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

4 Singer with that Southern Italian style? (8)
8 It's highly disagreeable to the French —— enough to cause continuous irritation. (6)
9 He works with metal, canny chap! (8)
10 What a roasting's given by part of the theatre when the acts are over! (8)
11 It needs a number to succeed in giving the hour. (6)
12 He plans to place a device among animals. (8)
13 Waiters on board get agitated when a little way's added. (8)
16 Once upon a time was aware of the song of the climber? (8)
19 Blowing up and using bad language. (8)
21 Dash after it to get a nice finish on the wall. (6)
23 Thought I made gin concoction. (8)
24 Made preparations in advance, so that's settled! (8)
25 Drastically affects aims following at a higher level. (6)
26 Note, with regret, a considerable number are ghastly! (8)



Down

1 Not happy about the old music-maker, but paid one's respects all the same. (7)
2 Close-fitting kind of night kits. (4-5)
3 Edge of a garment the writer has made of a particular fibre. (6)
4 Spanner heavily used in South-West London? (9, 6)
5 Paid the price of freedom for some in South African currency. (8)
6 Language spoken in about a million places? (5)
7 Perceived announcement on date. (7)
14 Wouldn't have a drink —— seaman collapsed instead! (9)
15 Grape I go to squash. Does that strike a chord with you? (8)
17 When at home act with bias or mistakenly. (2, 5)
18 Goes straight and relaxes. (7)
20 In the style of strange old-fashioned call to arms. (6)
22 Couple employed in a boring job? (5)

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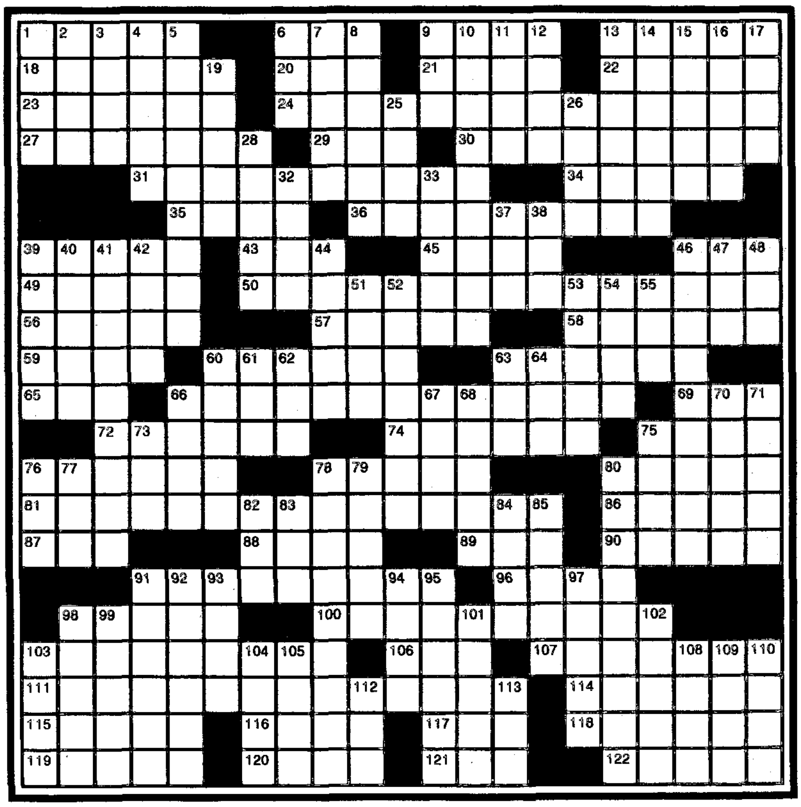
'OLIO': CUE CROSSWORD / By Maura B. Jacobson

Across

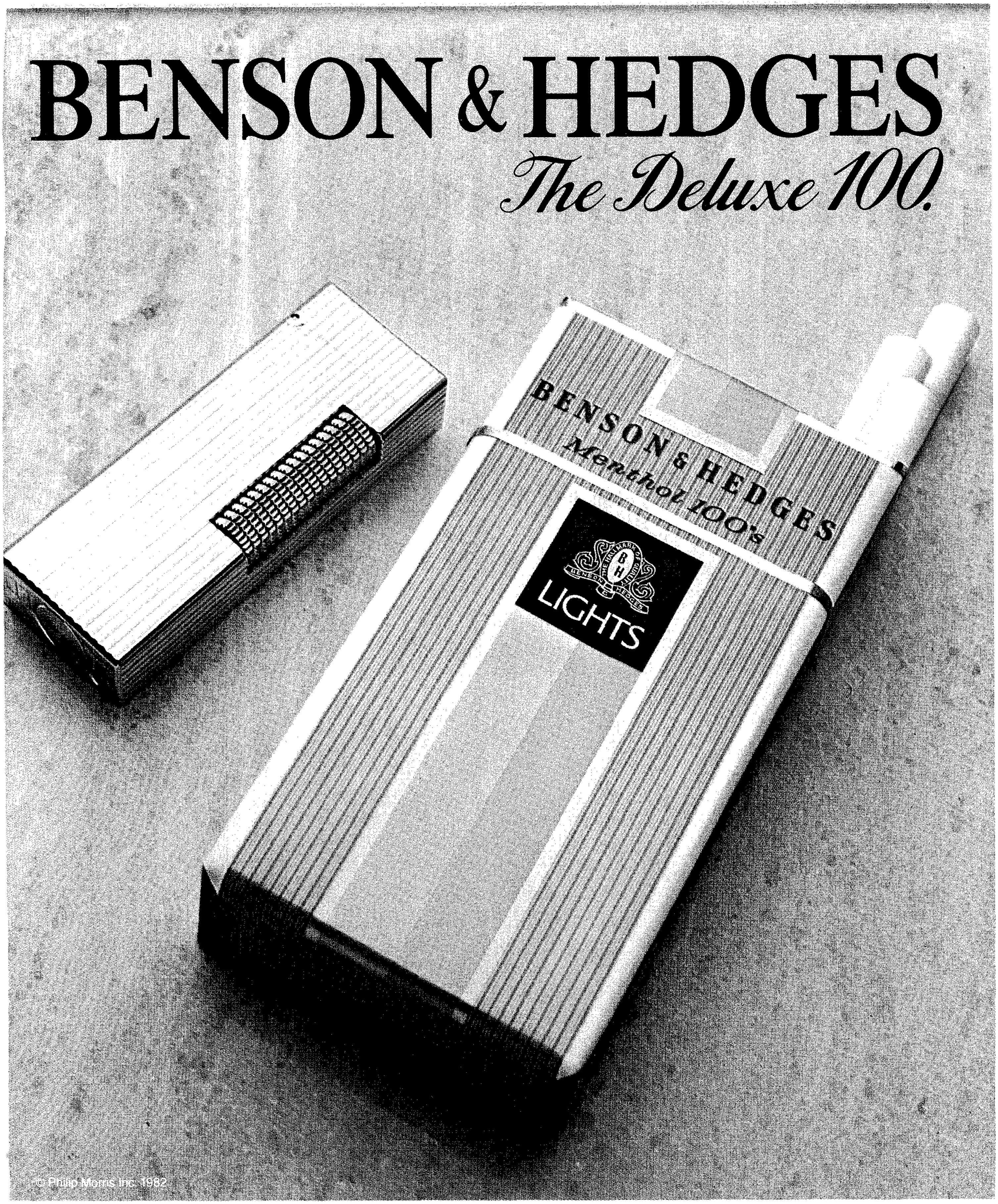
1 Mubarak's predecessor
6 Father of a mule
9 Rhyme scheme
13 Take down a peg
18 Geronimo's tribe
20 Pierre's roll-call reply
21 Hit-show signs
22 Venturesome one
23 Brewer's receptacle
24 Go
27 Get-ups
29 Sopping
30 Poisonous plants
31 No
34 String-quartet instruments
35 Jazzman Waller
36 Most proper
39 Anna of the Met
43 Dutch "not in"
45 Reason for aspirin
46 Crying ——
49 More skiddy
50 Lo
56 French pastry
57 Make —— in (get well into)
58 Certain potatoes
59 Alternative word
60 Naval center of France
63 Exhausted
65 Mongoose's prey
66 Po
69 Beatles' Pepper
72 Subtle distinction
74 Proficient in
75 Washstand item
76 Parade attractions
78 Quaintly amusing
80 "La Sonnambula" heroine
81 Fo
86 Grant's bill
87 Kin of the carp
88 Political cartoonist
89 Spanish queen, once
90 Barber's sweep-up
91 Determine
96 "Bus Stop" author
98 —— Domingo
100 Jo
103 "Take a letter" routine
106 Partook of the cooking
107 Bacchus's guest
111 Mo
114 Keir of films
115 Long time, ——
116 Away from port
117 Rotation speed: abbr.
118 Hidden sharpshooter
119 Bergen puppet
120 Product of 53-down
121 Homonym for "ewe"
122 Quebec peninsula

Down

1 Dutch W. Indies isle
2 Pit - ——
3 Pub missile
4 Bitter
5 So
6 Target-practice order
7 Grump's expression
8 Muscle fibers
9 Figure on a pharaoh's crown
10 Stud's mate
11 Kind of weevil
12 "Inasmuch —— have done it. . .": Matthew
13 Aphrodite's love
14 French pin-up girl
15 Synthetic fabric
16 Prognosticators
17 Guesses wrong
19 Helen, in Roma
25 Nebraska county
26 Oop's home
28 Fitness exercise
32 Far East
33 Drive back
37 Bundle: Sp.
38 Dogface's gp.
39 Bishop's headdress
40 Fla. citrus city
41 Do
42 Celebration
44 Refrain words
46 Bo
47 Cockney aureole
48 Merchandise: abbr.
51 Norse thunder god
52 Nine-sided figure
53 I.Q. researcher
54 W. German river
55 "Bali ——"
60 Keyed up
61 Killer whale
62 Yorkshire stream
63 Katy follower
64 Base for Caesar's omelet
66 Destiny
67 Peddled
68 Husband of Pocahontas
70 Polite blokes
71 Cafeteria totes
73 Detroit labor letters
75 Imam's associate
76 G-man's org.
77 Was the front-runner
78 Mileage information
79 Assessment amount
80 Ho
82 Vane heading
83 Long way off
84 Part of B.T.U.
85 Tropical fruit
91 Buck's pride
92 Became trite
93 Foldaways
94 Words of confidence
95 Certifying official
97 Equips for action
98 Phoenician port
99 —— in point
101 Musical beat
102 Actress Skala
103 Presses for payment
104 —— the kill
105 Seine tributary
108 Backdrop for Heidi
109 Percolate slowly
110 Gross-weight deduction
112 Krazy ——
113 Grounded bird



Solutions to last week's puzzles appear on page 118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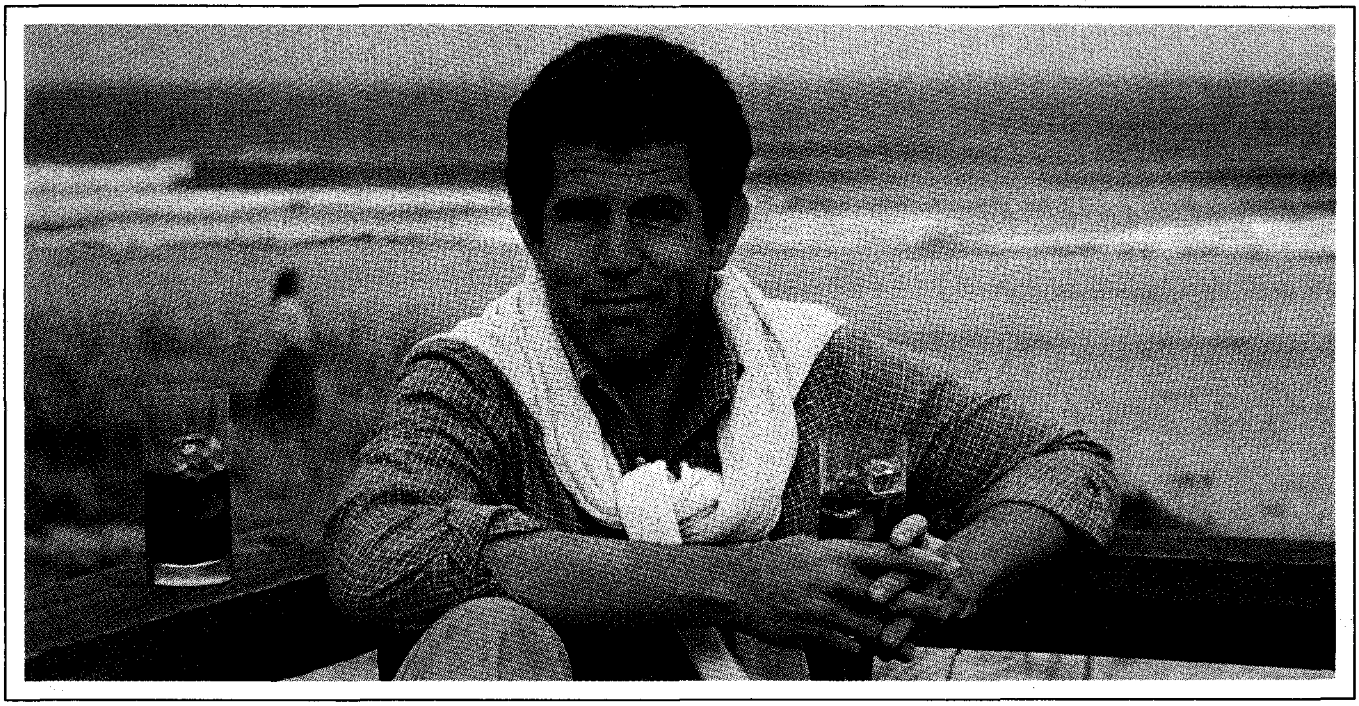

Tony Roberts talks about his first time.

ROBERTS: It was exactly seven years, eleven months, two weeks and five days ago, at 7:00 PM on Fire Island.

INTERVIEWER: You remember the exact moment?!

ROBERTS: Of course. A man never forgets his first time.

INTERVIEWER: It must have been quite an experience. You must tell me about it.

ROBERTS: I was at a beach party comparing tan lines, when an exotic woman in a red sarong sauntered over in my direction. I immediately noticed that she had the best tan on the beach.

INTERVIEWER: Go on.

ROBERTS: She looked me straight in the eye and said, "Campari?"

"I'm sorry," I replied, "I don't speak Italian."

"Neither do I," she said. I was so embarrassed.

INTERVIEWER: I can see why!

ROBERTS: Anyway, she handed me a Campari and orange juice, and sipped a Campari and soda herself. Then I understood.

INTERVIEWER: How was it?

ROBERTS: At first I thought it was bitter. Then I realized it was sweet, too. I guess bittersweet is the only way to describe it.

INTERVIEWER: Was she amused?

ROBERTS: Very. She said, "You'll acquire a taste for it, Tony. Most men do."

She was right. My second time was much better. And now I like to have it as often as I can.

INTERVIEWER: Did you ever see the young woman again?

ROBERTS: No, but I keep hoping I will. I've enjoyed it so many ways since my first time... now I could teach her a thing or two.

If it's your first time, mix Campari® with orange juice. Then venture on to soda or tonic. © 1982—Imported by Campari U.S.A. New York, N.Y. 48 proof Spirit Aperitif (Liqueur)

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